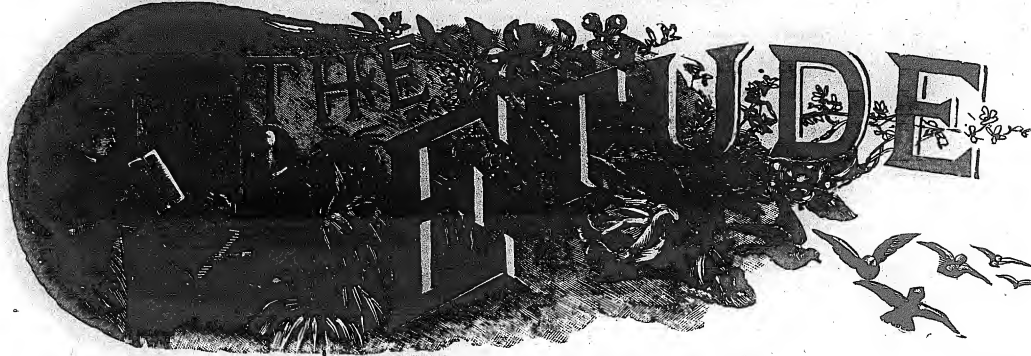


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PHILADELPHIA, PA., NOVEMBER, 1893.

NO. II.

THE ETUDE.

PHILADELPHIA, PA., NOVEMBER, 1893.

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Musical Items.

HOME.

VICTOR HERBERT, the well-known violoncello soloist, has been elected conductor of the Gilmore Band. The present conductor, Mr. Reeves, returns to Providence, R. I.

VLADIMIR DE PAGANNI, the piano virtuoso, played at Worcester September 25th, New York October 17th, 24th, and 31st, Philadelphia October 20th and 29d, and Boston October 18th, 25th, and November 2d.

THE REV. H. R. HAWES, author of "Music and Morals," "My Musical Memories," and other works, lectured at Drexel Institute, in Philadelphia, on "Music and Morals," October 20th.

THE well-known pianist, Fanny Bloomfield Zeisler, has gone to Europe for a concert tour.

THE Boston Symphony Orchestra under its new director, Emil Paur, gives twenty-nine concerts in Boston, five in New York and Philadelphia.

A NATIONAL chorus, to be known as the National Festival and Oratorio Society, is to be formed in Washington, D. C. It will number 1000 voices.

A MOST important recent musical event is the organ recitals given in various cities by the great French organist, M. Alexander Guilmant. His organ playing is a revelation of the possibilities of the instrument. An effort is to be made to secure his return next year.

THE great acoustician, Helmholtz, has arrived in this country in connection with scientific matters.

IT is again rumored that Joseffy will tour this season. It is to be hoped this great pianist will give the public an opportunity to hear him.

THE New York Philharmonic Orchestra, under Anton Seidl, gives six concerts in that city.

THE Symphony Society, Walter Damrosch, conductor, also gives six concerts, each preceded by a public afternoon rehearsal.

THE criticism on Emil Paur's conducting is that he has more scholarship than temperament.

THERE is a prospect of hearing Scharwenka's new opera, "Matawintha," in Philadelphia, New York, Brooklyn, and Boston.

CHEVALIER DE KONTSKY, the eminent pianist and composer, is giving a series of recitals in California prior to his leaving America for Japan. He will not return.

FOREIGN.

TO Gomodo we owe the idea that is used to change the pitch of a tune in a phonograph. While listening to an exhibition on a phonograph, it occurred to him that by turning the cylinder on which the tune is recorded faster or slower the music would be transposed into a higher or lower key, as the case might be. The suggestion was followed, and proved to be in accord with the laws of vibration of sound.

DR. HANS RICHTER is expected in London in October to conduct a special concert, when only works of Beethoven and Wagner will be given.

AN effort was made to secure Dr. Richter to conduct the Boston Symphony Orchestra.

SCHUMANN's only opera, "Genoveva," will be given during the winter by the students of the Royal College of Music, directed by C. Villiers-Stanford. This is its first regular stage production in England. The work was originally produced in Leipzig, 43 years ago, and was praised by Spohr and other judges, though not warmly received by the public.

CHRISTINE NILSSON, who lives in Madrid the greater part of the time, has two rooms curiously papered in her house. One is her sleeping-room, which is papered with sheets of music from the scores of the different operas in which she has sung; the other is the dining-room, decorated with the hotel bills gathered during her many tours.

A NEW opera, consisting of 18 pieces for piano, is announced from Tchaikowsky's pen. They are said to be of unusual interest.

THE *Musical Times* is responsible for the statement that Mr. Fred Corven, the eminent English composer, has refused a handsome offer to settle in the United States.

CHARLES GOUNOD, the great composer, died October 18th, of paralysis. Music has lost one of its greatest exponents.

A DICTIONARY of Scottish musicians, from the year 1400 to the present day, is now on the press.

PADEWSKI has engaged a complete orchestra for a private performance of his "Fantasia Symphonique," for piano and orchestra. The work will probably be heard by the public during this season.

THE Klindworth-Scharwenka Conservatory in Berlin is directed by Philip Scharwenka, Hugo Goldschmidt, and Karl Klindworth. It opened October 5.

SAINT-SAENS has published a fantasia for the harp (Op. 76).

REUBENSTEIN has given to his publisher the completed score of his "Christina."

A STUDENT festival by a union of 14 student societies from as many universities, with 650 active and 4000 non-active members, under the direction of various eminent musicians, is to take place in 1894.

TEN years ago only 1,500,000 pupils were learning singing in the elementary schools of England, now they number 3,000,000. The class of music used has risen accordingly.

A NEW opera by Sir Arthur Sullivan is in rehearsal.

MR. ARTHUR NIKICH has actively entered upon his duties at Buda-Pesth.

REUBENSTEIN's second opera, "Moses," is to be produced at Vienna, December 3.

MAX MARIA VON WEBER, a grandson of the composer, is writing a history of "Der Freischütz," which contains many interesting documents.

AN opera, "Nero," upon which Boito, whose "Mephistopheles" may be recalled, is said to have been engaged for 16 years, is said to be the greatest musical drama of the nineteenth century.

Put aside the few geniuses who were born musicians, and it is presumably true that the men who have accomplished anything memorable in the execution or creation of musical ideas have established their preeminence by hard work.

A German pianist, when asked why America had produced no remarkable musicians, replied that they might if they would only go at it right. What we judged to be the proper system may be gained from his own method. During the first few years of his course he devoted thirteen hours every day to study. Thirteen hours a day is an extreme. William Vincent Wallace killed himself by practicing ten hours and devoting the remainder of the day to composition. If one wishes to enjoy the fruits of his labor he must attend the more carefully to his physical nature. Hamerton's letters on the "Physical Basis," in his "Intellectual Life," are well worth perusal. The exact amount of practice one can endure must be determined by experience. It is useless to spend time after body and brain are exhausted. You are pumping from an empty cistern.

Students must rid themselves of the notion that talent is everything. Talent is nothing, unless joined with earnest and well-directed endeavor. The young man who studies his features in the glass, seeking for resemblance to the great masters, will not look in vain. It is well that he should employ his time thus; he has not the proper temper to resemble them in anything else.

One more point: do not be a player and nothing else. A prominent musician writes me that "a liberal education, viz., outside of music proper, is fast becoming a *sine qua non* if one would take any high stand in the profession." For the learner, no matter how talented, to achieve such high position, requires constant, untiring effort, but he will reap his sure reward if he faint not.

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A SHORT TREATISE ON* INSTRUMENTAL MUSIO.

BY THEODORE MOELLING.

INSTRUMENTAL music consisted formerly mostly of dances, marches for military and festive occasions, etc. The highest form of instrumental music is the symphony, which has a strong resemblance to the sonata. The sonata has its name from the Italian—sonare, to sound. The sonata consists of several parts of a different form, although they must be connected with each other. The fundamental form of the sonata is contained in the modern piano sonata, and has been transferred to other instruments. We have sonatas for organ, flute, violin, etc.

The sonata has generally four parts, which in the general arrangement are most always the same, although they may widely differ, so far as their individual form and contents are concerned.

The first part, allegro, contains the principal ideas and is generally subdivided into three divisions: the principal theme with modulation, the side theme (middle part), and the third part (finishing group). If the principal theme is in major, the second theme is in the dominant, when in minor, in the parallel key; in the middle part (mittelsatz), the composer generally returns to the tonic. In place of the above three divisions, the first part can consist of a theme with variations, like Beethoven's celebrated sonata in A^b major. The above first part (Hauptsatz) is generally followed by an adagio-larghetto, andante, etc.

The third part is a scherzo or minuet, which is followed by a finale in quick time. We can here give only an outline and advise the student to examine Haydn's, Mozart's, or Beethoven's sonatas. The form of the sonata was created toward the end of the 18th century. The first sonatas for piano solo were composed by J. Kuhnau, born 1687, in a small town in Saxony. He afterward emigrated to Leipzig, where he died in 1722. Of great importance in perfecting the form of the sonata were Dom. Scarlatti (1683-1757) and Fr. Durante (1684-1765).

J. S. Bach's sonatas are more in the form of the "suite" (a set of consecutive pieces without particular connection with each other and mostly written as minuets, gavottes, allemandes, and similar dance forms). Philip Emanuel Bach, son of the above, is credited as being the founder of the form of the present piano sonata. It was however, the invention of the Hammer Clavier which gave a great impulse to enlarging on the form of the sonata during the classic epoch in which Haydn, Mozart, and particularly Beethoven, made their wonderful tone pictures.

In later days Weber, Hummel, Mendelssohn, Schumann, Schnberth, Brahms, and others added to the number of fine sonatas of their predecessors.

Sonatas have often other instruments as a companion to the piano. Beethoven has written several sonatas for piano and violin, of which the so-called "Kreutzer Sonata" is the grandest. He has also written a very fine sonata for piano and horn. Onslow has given us some fine sonatas for piano and cello, and Kuhnau has written brilliant sonatas for piano and flute. All compositions in which the piano carries the principal burden, and whether they are trios, quartettes, etc., and even concertos with orchestral accompaniment, are written in the sonata form.

It was in the first quarter of the present century, when the fantasia, potpourri, divertissement, and antoid numbers of variations made their appearance. Hntten, Herz, Moscheles, Thalberg, Liszt, and others have given us brilliant compositions of the above class, although they are not written in the classic form of the sonata.

The symphony is a piece of music written for orchestra. It is in an enlarged form of the piano sonata, and most all of our great composers have contributed to increase their number. The older composers have adhered more strictly to the classic sonata form than Liszt, Hector Berlioz, Brahms, Raff, Rubinstein, and other modern writers have done.

HELPFUL HINTS FOR LISTENING TO MUSIO.

Condensed from an article in "Outlook."

EVERY musical composition is based upon a musical text called the *motif*, which is the germ of the whole piece or movement, and upon the treatment of which depends the character of the piece. A composition differs upon a single *motif*, or a few briefly developed motives, is of a more intellectual order than one which is developed from a flowing melody of a song-like character.

This latter type, called the lyric, is of a soothing and restful nature—the music of repose—and is the descendant of the ancient folk-song. It requires little explanation, as it is the music of sentiment rather than of action.

Motivized music, on the contrary, is the expression of excitement and passion, and also of intellectual activity. It requires more intense listening. Of this type is much of the music of the day.

Some pieces or movements are made up wholly of one *motif*, ingeniously treated, and woven in and out with beautiful harmony and little melodic ideas, giving it the character of a web of gorgeous tapestry, varied with rich colors, but bearing always the same design or figure. Wagner's treatment of the *motif* is too well known to need much comment. Suffice it to say that each idea he wished to express is embodied in a separate *motif*, and every time a new *motif* appears one may know who the new idea is to be introduced.

It is impossible, without practical illustration, to analyze a piece of music into its general and individual ideas, but with these few suggestions each listener may be able to analyze for himself, to some extent.

Any characteristic pieces need no explanation as to title or inner meaning, as the whole gives the whole view to the thought. There are others, however, which are not so palpable, and a little description of the title and its adjuncts may serve to throw light upon the composer's meaning. I shall, therefore, describe briefly some of these less familiar and commonly used titles.

Let us glance for a moment at the *Sonata*, the most important of all musical forms. It is made up of either three or four movements—usually four. The first movement is in rapid rhythm, and is sometimes preceded by a brief introduction in slow tempo. We generally find a well-developed melody carried on through one section of the movement; then others less important, closely related to the first; then a return to the first theme.

The second movement is an *Andante*, or some other slow movement, and is of a lyric character; the third either a *Menuetto* or *Scherzo*, and the *Finale* is brilliant and rapid, sometimes a *Rondo* (or *Round*), as in Beethoven's "Pathetique," and others.

The *Sonata*, then, is really a collection of three or four distinct pieces, forming a symmetrical whole.

The *Symphony* is a sonata for orchestra, and needs no further description.

The *Sonatina* is a sonata on a small scale. The *Concerto* is in sonata form, and is written as a solo for some instrument, be the violin, piano, or organ, and arranged with orchestral accompaniment.

When the piano is the chosen instrument, the accompaniment is sometimes adapted to a second piano.

The *Ballade* has no especially distinctive features. It was a name arbitrarily given by Chopin to three or four of his pieces. The title seems to call for the lyric style.

The *Barcarolle* is a boat-song, and conveys the movement of the water, the swing of the oars, and the boatman's song.

The *Serenata* and *Nocturne* are both defined as serenades, although the *Nocturne* has been described as "a piece of soft and tender character, supposed to be suitable for the night hours." The *Nocturne* is more dreamy and less passionate than the *Serenata*.

The *Scherzo* (a jest) is a merry, tripping movement, expressing the hammerous and mischievous in music.

The *Polacca* and *Polka* are dances, and are written in three-four rhythm, with the accent (so-called) upon a usually unaccented beat of the measure.

Some of the older forms of composition have a renewed popularity, and we find the *Gavotte*, the *Chaconne*, and the *Toccata* on our modern concert programmes.

The *Gavotte* was an old French dance in four-four rhythm; the *Chaconne* is Spanish, in three-four rhythm, and consists of a theme with more or less elaborate variations. The *Toccata* is a slow piece, written for a technical display.

The *Fugue* has always held its own, but it is not a strictly popular form, being too intricate and too purely intellectual. It consists principally of one subject, which is taken up in turn by several different voices, appearing again and again, sometimes in one key and sometimes in another.

These titles will cover most of the ground occupied by modern concert programs; and, when understood, they prepare the listener to expect from each its own peculiar characteristics, and furnish a starting-point of interest, just as the title of the painting reveals the meaning of all the forms and outlines in the picture, and makes the artist's thought our own.

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THE TEACHER'S CATECHISM.

BY J. C. FILLMORE.

Why does that child play that pretty piece in such a wooden, mechanical way?

Because she isn't thinking it as music at all.

What is she doing, then?

She is translating the notes she sees on the keyboard. She looks at that first note, calls it "Middle C;" looks at the keyboard, finds the key of the same name, and strikes it.

Well, but isn't that correct?

Yes, as a matter of mechanical reading.

But you don't mean to say that you wouldn't have pupils learn to read?

No. But what would you think if you were to hear a school pupil reading a poem in a hard, monotonous monotone, giving no inflections, conveying no ideas, but merely pronouncing the words mechanically?

I should think it a dull, soulless performance; but I have many times heard reading very like your description in the pupil from men who had graduated from college and then spent years in a theological seminary, where they ought, at least, to have learned to read a passage of Scripture so as to bring out its meaning.

So have I; more shame to them and to their instructors.

I see what you mean: you think this child greatly needs to be taught accent and emphasis.

Yes, that is a part of what I mean, but that is not all. It is quite possible to play, sing, or read with abundance of emphasis, and yet fail to bring out the meaning of what is read, sung, or played. I once knew a minister who had been taught that accented words were put in italics, and so took the italicized words in Scripture (which merely indicate the words not to be found in the original Hebrew) for emphatic words. Accordingly, he read a passage one Sunday like this (I quote from memory), "And Asa said unto his servants, 'Saddle me the ass;' and they saddled him." The preacher read with amply sufficient emphasis, but it was extremely misplaced.

I see. You would insist that this child should be taught to emphasize intelligently?

I would, indeed. But that is not all. The first thing to teach a pupil is the relation of tones to a keynote. *Tonality* is the fundamental fact of music, without a clear perception of which there is no real musical intelligence. The first necessity is to teach a pupil to hear music intelligently—i. e., to distinguish the keynote or tonic and to perceive the relation of all the other tones to it. Then let him translate his perceptions on to the keyboard, or, rather, let him realize and interpret them by means of the keyboard.

But is not this playing by ear?

It certainly is.

Well, but are there not many teachers who forbid their pupils to play by ear, and insist on their being guided by the eye alone?

Yes, there are; more is the pity. There is no real musical perception to be gained in that way.

But how are pupils to learn to read?

By practice, of course, as they learn to read English. But practice is not necessarily a mechanical observance of the correspondence of notes and keys. A deaf man could learn to touch the keys corresponding to the notes, and his performance would be as uninteresting as that of a barrel organ. The pupil must learn to read by imagining the sounds which the notes represent and the relations of those sounds. That is intelligent reading, and nothing else is. I have seen players who could play almost anything at sight, but could never play the simplest melody in any artistic fashion. Musical perception, imagination, feeling, intelligence—these, and these alone, constitute artistic interpretation.

But you do not expect a ten-year-old child to be an artist?

Indeed, I do, within the limits of her experience. I can show you children of that age who measurably fulfil the conditions I have mentioned, and whose play-

ing gives pleasure, as music. And I know other teachers who can show you the same.

Well, I am glad of it, and I must think over what you have said.

THE STUDY OF THE VOICE.

BY CHRISTINE WILSON.

It has been said on presumably competent authority that the teacher of singing to young ladies ought always to be a woman. This is a mistake. To say nothing of the famous Professor Garcia, who trained the voices of Malibran, Jenny Lind, and Madame Pauline Viardot, we have only to recall, in later years, the elder Lamperti, who, among scores of less famous pupils, taught Madames Sembrich and Albani, while Madame Adeline Patti, in her early youth, took lessons from her half-brother, Signor Barilli, and later from Signor Vianchi; and I myself, had for a teacher Mr. Watras of Paris. In fact, it is a noticeable peculiarity that men succeed best in teaching singing to women and women to men.

It is an essential feature in the cultivation of a young girl's voice, that her lessons should not be begun too early. Her constitution must be formed, and nature herself must have announced the moment of physical maturity. Not before the age of fourteen should she begin her studies of vocalization. She should, however, be taught music as soon as her inclination and her temperament will allow. Eight years of age is by no means too early for the young student to begin to learn to play on the piano or upon the violin. The latter instrument has often been found an invaluable introducer to the study of singing. It trains the ear and develops taste and correctness of intonation. Before it was discovered that I had a voice I went through, in my childhood, a series of lessons on the violin, for I was originally intended to become a violinist. And I have found that early training of the greatest advantage to me in my subsequent career.

One point that cannot be too strongly impressed on the young girl student is the necessity of never singing too long at a time. This precaution is essential for her to observe throughout the whole period of her studies. She may begin the day with a lesson of half an hour; then for two or three hours she must abstain from singing. She may practise instrumental music in the interval, she may take exercise in the house, but not in the open air, or she may interest herself in her studies of French or of Italian. Then she may sing again for another half hour, to be followed by a second period of thorough repose for the voice. A third half hour, or, at the most, a fourth, should conclude the vocal exercises of the day. One hears, sometimes, of professional singers that devote eight hours a day to their studies. This is altogether incorrect. Any voice submitted to such an ordeal would be worn out very speedily. The greatest care is necessary to avoid any relaxation of the vocal chords, a result that is sure to follow upon overfatigue of the throat. And when once it becomes chronic the mischief is irreparable. Such statements usually originate, not with the singers themselves, but with those who say that—but with persons who write about the study of singing without any practical knowledge of the matter.—*Ladies Home Journal*.

How the "Lost Chord," perhaps the most successful song of modern times, came to be written is narrated by Mr. Wiley in a touching, little story. "Only a few months after Sir Arthur Sullivan had accepted the post of Principal of the National Training School of Music he received a severe blow in the death of his brother Frederick, who was a talented actor. For nearly three weeks he watched by the sick man's bedside, day and night. One evening, however, he was rapidly approaching the sufferer had for a time sunk into a peaceful sleep, and as his faithful attendant was sitting as usual by the bedside, it chanced that he took up some verses of the late Miss Adelaide Proctor, with which he had some years previously been much impressed. Now, in the stillness of the night he read them over again, and almost as he did so he conceived their "musical equivalent." A sheet of music paper was at hand, and he began to write. Slowly the music grew and took shape, until, becoming absorbed in it, he determined to finish the song, thinking that even if in the cold light of day it should appear worthless it would at least have helped to pass the weary hours, and so he went on till the last bar was added. Thus was composed a song of which the sale up to now has exceeded over half a million of copies.

No one at all musical can open the book at any page without being interested immediately. The terse, pointed manner in which the ideas are stated, making the fallacy or folly at which many of these "hints" are aimed stand out distinctly, at once chains the interest and points the way to a remedy. The manner in which every hint is given, so precise, is ingenious, the whole book being divided into paragraphs and numbered in plain figures.—*Church's Musical Visitor*.

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FLUTE PLAYING FOR WOMEN.

The following article, published in the January (1898) issue of *'Good Housekeeping'* is so in accord with my ideas, that I take the liberty of sending it to THE ETUDE for a wider circulation. It is not because the flute is my chosen instrument that I advocate its study, but because I believe music in the home cultivates refinement and influences the development of character, and any means to this end should receive encouragement. The long and tedious practice of the piano and violin necessary to accomplish even a reasonable amount of skill disheartens many, while the number who graduate as amateurs, much less as artists, on these instruments is few to those vanquished by technical difficulties. To play the flute acceptably before the home audience requires much less study. No musical instrument can in so short a time be made to give so much of pleasure and enjoyment. Graceful in form, convenient of carriage, readily fingered, its sweet voice charms the duldest ear and will to all, "discourse most eloquent music." Beyond this, if one but seeks it, lies the realm of artistic playing. To win the laurel wreath of the flute virtuoso demands hard and patient labor. The true flute tone—the great beauty of the instrument—is not a gift, it is only earned as a reward of toil and devotion. Out of a forgotten past, the flute is rising to its full worth. Beethoven's great invention has brushed away the crinities of the old forms, and to-day beneath the skilled fingers of women its only rival is the violin.

In the New York *Sunday Herald* of October 12, 1890, I wrote at length on this—to me—most engaging subject, and in a crude way sought to bring to the attention of women the pleasures and benefits to be derived from the study and playing of the flute.

MAY LYLE SMITH.

Hudson, N. Y.

It seems a little strange—decidedly strange, in fact—that while young ladies are almost invariably taught music, and no "education" can be considered finished without more or less proficiency in this direction, the range of their practice should be so narrow. Undoubtedly the piano is a good instrument, and is, in the hands of its master, of yielding a quality and variety of music entirely its own. But to play the piano well, even where one understands fully the science of music, requires a degree of physical exertion, of mechanical skill, of incessant practice, before which the learner would stand appalled, could the end be realized before the beginning is made.

The question is sometimes raised whether it would not be better for many who attempt the piano to take some simpler instrument, the thorough mastery of which they might hope to attain. But without presuming to pass upon this question, it is proper to ask why exclusive attention should be given to the piano. The young man who has any degree of musical talent, even though he may master the piano to a certain extent, does not by any means confine his efforts to that alone. It is quite likely that he plays also the violin, or some member of his family, and at least one of the "wind" instruments. He may not become a specialist upon either, but he has amusement for himself, and can in a great degree adapt his musical talent to the circumstances in which he finds himself. And as the mood comes to him, he can take up one or the other, as fancy may dictate.

His sister has none of these advantages. She is confined to her single instrument; and even before that she is helpless unless her "notes" are at hand. Perhaps she may be able to "improvise" a bit; but most of that, especially of the thrilling, supernatural sort, is done by impossible heroines in romances, whose flights of imagination are as marked in other respects. Occasionally the young lady essays the violin, and lately it has been the fashion to toy with the banjo and some allied instruments; but this must be regarded a narrow and rather unsatisfactory departure.

Why should not our young lady play the flute, for instance? Here is an instrument admirably adapted to the production of music which is such in reality; eminently fitted for use in connection with a piano, and as well a solo instrument of remarkable sweetness and beauty. But it is a wind instrument, some one may object, and would endanger the lungs of the musician. Not a bit of that. The very fact that in order to play well upon the flute the lungs must be filled with air, must be fully distended and again completely emptied; in other words, must be made to work and to develop their power, is one of the strongest arguments for the use of the flute by young ladies. The very exertion which is thus inaugurated would prove to many a young person incomparably better than a course of medical

drugging. It would increase the lung power, give the blood a more perfect aeration, consequently greater purity—a condition which would find reflection in body, in mind, and in spirits.

Besides, the flute is one of the simplest instruments known in music, and under a careful trainer a few hours of practice will give results of a more pleasing character than can be gained in as many months upon some of the more complicated instruments. The most difficult task is, perhaps, the production of a full, sweet, pleasing tone, but when that has been gained simple airs can be played at any time and place, with an effect pleasing alike to player and listener; while the degree of development is limited only by the range of solo music and the ambition of the performer. Let the young ladies learn to play the flute; there is no reason why it should not be especially their instrument.

MRS. ARTHUR STANLEY.

MISCONCEPTIONS IN MUSIC.

BY THEODORE MOELLING.

THERE is no art in which there exist so many misconceptions as in the art of music. The writer of these lines, a teacher of the piano and with a long experience, remembers well a conversation he had with a well known critic of a New York paper in regard to the first appearance of Leopold de Meyer at the Park Theatre, New York. De Meyer had just finished his very difficult *Fantasia* from *Lucresia Borgia*, when the writer turned to his neighbor, the aforementioned critic, expecting to find him in raptures. To the writer's great astonishment, however, the critic thought that any one with correctly shaped hands might attain the same degree of execution, provided he practised every day six hours or more. This will sound ridiculous to some, but there are no doubt plenty now who labor under the same mistake. There are those who acquire by diligent study a sound execution, and there are those who, with the same amount of labor, or often with less, acquire a so-called phenomenal execution. The first must have talent and the other genius. Who can exactly describe the difference? Jean Paul Richter says, in one of his works, "from mediocrity to greatness is but a small step!"

One great secret is the acquisition of an elegant touch on the piano. Labor will do a great deal in perfecting the touch, but to get a touch like Thalberg or other great artists requires certain born qualities, which defy explanation, the same as no one can explain the difference between the throat of a Patti and a less celebrated singer. Labor will certainly do a great deal, but not everything. The most skillful jeweler cannot make a gold ring out of a piece of brass.

It is a question whether it is advisable in a conscientious teacher to encourage over-ambitious students, who flatter themselves, after having heard a great pianist or singer, and who are only possessed of talent instead of genius, in being able, by mere industry, to rival the great performer they have listened to by no other help than perseverance. How long will it be before they must see for themselves that they will never be able to reach the desired goal? The writer has met in his own classes such over-zealous specimens, and was often sorely troubled how to answer.

We would advise all pupils to study for the love of art, and travel on with a good hope. They can never learn too much, and it is time when they cease practising, to look back and examine themselves.

—"Music is a thing of the soul; a rose lipped shell that murmurs of the eternal sea; a strange bird singing the songs of another shore."—J. G. Holland.

HEAR GOOD MUSIC.—The student should embrace every opportunity of hearing good music of all kinds, especially the performances of pianists of the first rank, whose programmes include those pieces which the student may be practising. Much valuable assistance may be thus obtained as to the proper rendering of involved and difficult passages, and phrases, which beforehand may have appeared comparatively obscure and meaningless will, under the touch of a great artist, shine forth full of beauty and significance.—R. Mansell Ramsey.

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SOME STUDIO EXPERIENCES.—Continued.

BY CHARLES W. LANDON.

THERE are many pupils who have difficulties with the time-lengths of notes, especially when there are some keys to be held and others to move at the same time. There are also, of course, many other time-values that are difficult for pupils. When giving the pupil a piece that is thus difficult, he should be told to play it slow, so slow that he can think out concisely the value of every note, and not press down a key until he is confidently sure just how long to hold it. The passages that present these difficulties should be studied out mentally, without playing them, the pupil telling aloud how long to hold down each and its relation to the other notes of the piece. He is further told that there is no excuse whatever for mistakes, and they need not be made if he will go slow enough and stop to think exactly what to do before doing it, and then be severely self-critical. He is also told that he is to play the whole piece without a mistake. But this seems an impossibility. The pupil feels much as a builder might if he was told that he must raise the brick walls of a mansion at one move of his hand, and not a brick at a time. And here is the solution in the idea of "one brick at a time." The pupil has but one note to think of and solve out at a time, and if he takes the careful pains that he is fully capable of doing, he can play the count, the measure, the phrase, the period, and the piece absolutely without mistakes. Pupils will generally come up to any mark that the teachers really insist upon their measuring up to; therefore require of them exact and perfect work, and put up with and accept from them no inartistic efforts.

* * * *

THERE is a common fault in pupils of the medium grades that have suffered from poor teaching, which is, that they halt and stop before any and every difficult chord, passage of quick notes, and before any and every difficult, real and imaginary. There is more than one cause for the trouble. When it is a chromatic chord, the trouble is one of inaccuracy of reading, a lack of consciousness in finding out exactly what the notes are, instead of making a guess at random and grabbing down a handful of notes "smears about there." The halting in run playing, if the break is in some one or more places in the run, is one of exactness of fingering.—If it is stopping on the last note of a run before connecting it with the next long note, and this is a most common fault, the trouble is, nine times out of ten, in the hand that plays the accompaniment, or in that the pupil has been entirely absorbed in the run and has not read the notes a little in advance of his playing for his other hand, which is only another way of saying the same thing. In playing a difficult passage, where the pupil halts and blunders stop him and have the passage fully analyzed as to notes, fingering, and time, and see that he has a clear mental conception of it before trying it again: What our pupils need most is more active brains, rather than more flexible fingers.

* * * *

TEACHERS of an established reputation have many pupils from less celebrated teachers for "finishing." Many of these have been taught in a way that has made music to their mind ways of holding and using the hands and fingers, of note-values, and of theory. These pupils play notes always, and never play music. When you place a piece before them, it is so many pages of technical difficulties to conquer, rather than so many pages of soul-inspiring music. With such pupils the writer takes a composition that is full of content, and that is technically easy for the pupil, as one of the gems from Heller's Op. 125, or something from Schenbert or Schumann, or an extract from one of Beethoven's sonatas. There are several fine things in Mozart's sonatas, as the Theme in A, six-eight time, "The Andante," from his First Concerto, which is in some of the editions of his sonatas, or the beautiful Adagio in F minor, six-eight time, the most sad and soulful of all his piano compositions, or some one of the "Songs

without Words," of Mendelssohn, as the No. ix, "Consolation." In playing these, show the phrasing, how one section asks a question, which is answered by the next; how the phrase has a climax, and that the content intensifies up to that point, but subsides from that to the end of the phrase. Ask the pupil to express in words what the piece seems to say. For instance, Mendelssohn's "Song without Words," "Consolation," depicts a young girl that is both grieved over some wrong and as angry as grieved. Notice her emphatic way of expressing herself to her mother, who in turn answers in a strong and assured confidence that brings the consolation that things will soon come out all right. The daughter expresses her feelings of injury and anger to the full, which are as often answered in a tone of full assurance of, "All will end well, my daughter." This will prove a new world of music to this kind of pupil. To play for the sake of making his efforts produce music that appeals to the heart and imagination is a new and most delightful sensation to his starved musical consciousness.

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THE WHAT AND HOW OF VOCAL CULTURE.
By MISS F. ROMA MEDINI. EDGAR S. WERNER, Publisher, 108 East 16th St., New York. Cloth, \$1.00.

This book is the outcome of long study with Francesco Lamperti, and of much experience as a singer and a teacher of singing. The exercises with their analyses have been arranged for the use of pupils, and the work is intended to be of practical help to those that would improve and correctly use their singing-voices. There are eighteen chapters, discussing, among other things, "The Power of Inspiration," "Breathing," "The Emission of Voice," "Enunciation," "Accent," "Long Life of Singers and Speakers," etc. There is also an elaborate analysis of voice-production, with the author's special and original marking of the well-known song, "Last Rose of Summer."

THE AESTHETICS OF PIANOFORTE PLAYING.
By DR. ADOLPH KULLAK. Translated by DR. TH. BAKER. From the third German Edition, revised and edited by DR. HANS BISCHOFF. In cloth, price \$2.00, net.

In this work, which eminent musical critics everywhere recognize as a standard authority, the author set himself the unique task of analyzing all the most important methods and schools of pianoforte-playing down to the present day, and of sifting and rearranging the material thus obtained in such a manner as to afford a clear, complete, and consistent view of the fundamental principles underlying pianoforte technique and style. While exposing the shortcomings of each single method, he is eager to notice and chronicle any change for the better, giving full credit to whom it is due. His luminous presentation of the mechanico-technical side of pianistic training, his insistence on the absolute necessity of conscientious and thorough mechanical drill, his impatience with and scorn for the notion that *feeling* can prove an adequate substitute for mechanical *ability*, render the book of the highest practical value to practical and ambitious students of the instrument. But, interwoven with the strong warp of this practical teaching, there shines a lustrous weft of genuine idealism; throughout, not only is it not only that the solid end of technique is the perfect and finished interpretation of the ideal, but also precisely in what way each form of technique and nuance of touch is to be made subservient to that end. The rare combination of practical insight and lofty purpose exemplified in this "method of methods," and the originality of its conception and execution, challenge unqualified admiration.

—While the musician to succeed must be a specialist, he must do more or less study and work outside of his particular line of work. All the phases of musical work and study are correlated, and knowledge and skill in any branch will strengthen and help in another. The prize fighter does not quiver his arms alone, but aims to develop as much as possible all his muscles, his lungs, his stomach, his all. So the musician who will take a little time to learn something of everything will find it of great aid to him in learning everything of something which he has decided to make his specialty.

—Do not aspire for reputation and fame by doing some great deed, or by accomplishing some great act. Rather do your daily duty well, and thus you will grow in strength and usefulness. Reputation comes to men like good fruit comes to the tree. It only grows on a healthy and full-grown tree, it never shows itself on a mere sapling. Be patient, then, be faithful every day, and let reputation and fame take their own course.

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MUSICAL ABUSES.

THE PROPER LENGTH OF MUSIC LESSONS WHEN GIVEN TO PUPILS OF DIFFERENT GRADES AND AGES.

BY W. F. GATES.

There is a peculiar idea in vogue in many places to the effect that a music lesson should be measured off to the pupil like so many yards of calico or pounds of meat! The desire seems to be to get just so much of a teacher's time (with a good deal of accent on the "just") as the parent, but having no thought of how much care, attention, or painstaking effort the teacher gives.

I have asked teachers what length of lesson they gave, and in many cases the answer was, "An hour; my pupils' parents want to see their child fall hour!"

The result is that the pupil regards the music lessons as so many hours of martyrdom, and the teacher regards them as just so many sessions of boredom, endured because of the financial attachment. At the end of thirty or forty minutes the teacher and the pupil are both exhausted, and generally the music also. There are some rare exceptions to this statement, and they are found among adult pupils of extraordinary talent and perseverance. Notice, I do not say talent or perseverance; for frequently the most talented pupil is the least persevering. A person who combines musical talent with perseverance and good common, or, rather, uncommon, sense is a *rara avis*, and is eagerly sought and carefully retained by music teachers, even at the sacrifice, frequently, of time and money.

As a general thing, the teachers ask for their lessons what they believe they are worth. Don't, however, understand me to say that their judgment is always infallible in this respect. I know, here in Boston, of some teachers who ask more than their lessons are worth, and get their pupils' parents and interest the reputation or social connections. On the other hand, I know some few who ask less than the worth of their instruction, driven to it by competition or lack of popular reputation. But still, there are many who rate their lessons properly, and charge from twenty-five to fifty cents per sixty-minute dose, evidently per dose of time, certainly not of education. I know of another teacher, again in Iowa, who charged "twenty-five cents per lesson and furnished the music" (!). Such teachers are not confined to Iowa, however. Nearly every community has a specimen.

It strikes me as nonsense to fix a standard of twenty minutes just what the length of a music lesson, or any other art lesson; should be. The matter should be left entirely at the discretion of the teacher, with the understanding, of course, that it should be adequate to the pupil's needs.

For young pupils, a thirty-minute lesson is long enough, and with very young learners perhaps too long.

The best results would be secured from pupils under twelve years by having them come for a twenty-minute lesson (to state an exact time) three times per week, on alternate days, make each an hour per session. The result of giving that hour at one sitting would be fatal to the child's enjoyment in his musical work. On the other hand, if he knows the lesson is short, he will generally also consider it sweet. At least, the shortness will be one element of sweetness to the child mind.

After the age of twelve years, the pupil should be given two lessons per week would suffice, each of about thirty minutes in length. When a medium grade of advancement has been attained, the lessons could well be lengthened to forty minutes, and in the highest grades, the pupil might be given an hour or an hour and a half, or twenty, the lessons could be extended to a full hour.

The time of a good teacher is worth from \$1.00 to \$5.00 per hour, dependent on the size of the city in which he labors and the extent of his reputation. The larger the number of pupils the higher the price of the teacher. Some teachers, however, prefer to charge low prices, even though they lose nearly all their patronage. I know one teacher who charges, when he gets a chance, \$4.00 per hour, and as a result, gives about half a dozen lessons per week. At \$2.50 or \$3.00 per hour, he could make more money. If pupils are to pay \$4.00 per hour, they prefer to go to a man with more ability and reputation.

Conservatories and music schools generally adopt the plan of having three or four pupils in an hour class, and charging each one from seventy-five cents to \$1.00 per lesson. Each pupil there is given fifteen or twenty minutes of time for himself, with the opportunity to hear the lessons of the others. Much is claimed for this privilege, but it is only the particularly bright and well-advanced pupils that get much benefit from this plan. The main result is that they get a lesson, short though it be, from a high-priced teacher (not always a high-grade teacher) at a low price. The unfavorable side of the matter is that the pupil does not get time enough with his teacher. Better have more time with a lower-priced teacher. Experience makes me think that good teaching may be had at \$3.00 per hour as at \$5.00. If a good selection of teacher is made. The people who give lessons at a few cents per hour are beneath discussion. Better accept them at their own valuation.

Nobody hires a physician at so much per hour. We pay him for the advice that he deems appropriate to the

case in hand, whether it takes him ten minutes or thirty to give it. After he has given it we do not say, "Sit down, doctor, and hear me talk awhile, and, by so doing, earn your fee." It is the correctness and appropriateness of the advice or prescriptions that earn our financial gratitude, not the time it takes to give it.

So with music teaching. The pupil is generally afflicted with a variety of technical ills. After prescribing for them, and seeing that the pupil knows how to apply the prescription, what is the use of keeping the pupil sitting at the piano, drumming away simply to fill up time? It is only one way of disgracing the pupil and their music lessons. The pupils do not demand this; they know better; they see the nonsense of it. It is the parents that make the unreasonable demand. They are the ones to be educated in the matter.

On the other hand, occasionally we find the necessity for a lesson two or three times as long as expected. I have given lessons nearly two hours long, when the work demanded that time, and the pupil was interested and patient. The exception proves the rule.

A great deal might be said about study of the theory of music. Trying to play the piano or organ without understanding the structure of the music played—*e. i.*, without knowing harmony—would be like studying oratory without understanding spelling or grammar. And yet, how few players can spell, or the simplest musical notation. When a pupil has had the first grades of piano and organ study, they should have added to each lesson at least fifteen minutes of musical theory. In the higher grades a half an hour of theory should be added. Progress will be more rapid if this method is pursued. The results will be more satisfactory. Better know a little music thoroughly than much music superficially.

MUSIO IN EMERGENCY.

BY FREDERICK J. CROWEST.

Musio has been put to many uses, both noble and base—from the trumpet on the battlefield down to the playing on a barrel-organ by a burlgar who thus watched a house while his confederates were robbing it. The power was once used successfully upon so impressionable a quantity as an angry creditor. Palmi was a musical artist, notorious for being always in love—and in a dilemma. One day an old and sorely-tried creditor—*his* debtor—caught him at home. Upon being informed of his errand, and of how the gentleman accompanying him would take charge of Palmi's person in the event of the debt not being settled, Palmi sat down to his piano, and sang two or three touching melodies to his own finished accompaniment. The result was magical. The creditor, who had been about to leave the house, loaned him ten guineas to appease the fury of another creditor.

The famous tenor, Garcia, the father of Malibran, was once in Mexico giving operatic performances. War broke out, and Garcia was obliged to leave the country. Before he reached Vera Cruz a band of brigands met him, and took not only his money and valuables, but also his clothes. In ransacking his property, the jolly brigands soon found out that their captive was a singer; so they demanded a song. Garcia positively refused. The chief of the robbers became more menacing, and Garcia thought it well to acquiesce. He did so, and was led to a prominent position for the better enjoyment of the song. The great vocalist opened his throat, but could not progress, whereupon the *sotoleros* patronized him and cursed. This was terrible to bear—insult and derision. Garcia made another effort, and burst into a flight of song which entranced his hearers—so much so that they restored him part of his clothing and valuables, and conducted him as near the coast as they could venture.

Something of the same experience was once the lot of Cherubini, who had to figure in the rôle of a fiddler in spite of himself. In the stormy days of 1792 it was a perilous experiment to walk the streets of Paris. During a period of more than ordinary excitement the composer, *Les Dons de Dieu*, was driven into the arms of the hands of the *sans-culottes*, who were roving about in search of talent to conduct their chants. At first Cherubini refused to lead them, but an ominous murmur ran through the crowd, when another captive musician thrust his violin into Cherubini's hands, and he was into the hands of the mob, and into the tragedy. The whole day the two musicians accompanied the hoarse and overpowering yells of the revolutionary mob; and when at last a halt was made in a public square, where a banquet took place, Cherubini and his friend had to mount empty barrels and play till the fasting was over.

Very rarely has recourse to the art been made in vain. It served the purpose even when used as a substitute for Rossini's defective memory. Rossini never could remember names of people introduced to him. One day he met Bishop of Palermo, and introduced him to one of his friends, saying, "This is my dear Mr. —" but he could get no further. To show, however, that he had not forgotten him, he commenced whistling Bishop's glee, "When the Wind Blows," a compliment which "the English Mozart" recognized, and would as readily have heard as his less musical surname.

INTELLECT IN PIANO PLAYING.

BY HERBERT J. KRUM.

EVERY successful teacher of the piano is frequently asked by pupils of every degree of attainment—"Have I sufficient talent to become successful as a pianist?" Very likely the teacher is a great deal more competent to answer such a question than the pupil is to comprehend his answer; but very often the teacher must be at a loss to answer such an earnest inquiry without danger of either giving offence or of misleading his pupil. And, indeed, it would seem that to become a successful pianist to-day is one of the most wonderful achievements possible. How can young aspirants for fame hope to compete and gain favor in a field where men and women of the type of Liebling, Sherwood, Perry, Sternberg, and Miss Fay, Madame Ziesler, Rive-King, and numerous others, of whom these are but types, are always available? Technique, finger dexterity, taste, eye, real musical genius, are almost at a discount in this day; at least they are so greatly one's "stock in trade" as to scarcely merit attention; they are taken for granted. What is it that we may possess which shall bring us up in favor and esteem to the level of these giants in piano-playing? What is it that makes d'Albert, Paderewski, Joseffy, Rosenthal, and Pachmann stand towering head and shoulders above the multitude of piano-players? Simply one thing: musical intellect which has used the key-board of the piano as its means of expression. And it is only here that we may believe we can rise above mediocrity, for "Mind must ever be superior to matter."

How can we do it? What is it? In what way can we tell the difference? What can we establish as a basis for judgment? In just the same way as we judge men in other fields. Listen to two orators. One may be an eloquent speaker; he will use the most polished language; his figures of speech are always elegant, his diction the most refined; you are charmed by his rhetoric. Then you listen to the other; his language is plain, his style simple, straightforward, earnest. He may lack the grace and ease of the other, but when he has finished you are convinced by his thought. His intellect has shattered illusion, and his mind has forced conviction.

With dramatic artists how is it? What greater praise could be accorded an artist than that which I heard accorded to Madame Dusé—"She does not act Camille; she is Camille." What was it left such an impression on a refined and competent critic? Simply that her artistic intellect made it possible for her to so thoroughly comprehend the author's creation that she could annihilate herself in becoming, for the time being, that creation. Carry the analogy to pianists. We hear two persons play the same work. With one it is simply a succession of sounds beautifully arranged and having some of the requisites of music, possibly even time and correct "tune." With the other it becomes in addition a real, living, breathing being. You feel that beneath and beyond the tones of the music there is the language of a human soul, with all of its entreaties, yearnings, hopes, joys, and fears. What makes the difference? Why do the figures of Bach prove so delightful to well-educated musicians and so dull and dreary to the "crowd"? What makes the nocturnes and all the music of Chopin impress you with a feeling of unrest and melancholy? What makes every page of Schumann so full of vivid interest? Why had you rather hear Thomas's Orchestra play a Beethoven's symphony than hear an "automatic organ" grind out the overture to "William Tell"? The organ and the phonograph play in time and in tune, but the difference everywhere is just in one word, Intellect. If we can learn to be original and logical thinkers, and make our thoughts bear upon and influence our playing, we can become successful pianists. We must always believe in the "survival of the fittest," and in the fact that real merit will eventually prevail; but so long as we simply follow the ordinary course that is already filled with the greatest artists, we can never hope to be taken up above our present condition and placed in the galaxy of fame.

The technical and emotional attainments must be above reproach, but to be able to outstrip our rivals and

be fairly in the race of great men to-day we must cultivate above all else, and as far as we may above all others, intellect in piano playing.

Apply to pianism, "Talk little, hear more, think most," and here, as elsewhere, intellect will take us where nothing else can.

AMERICAN FOLK SONGS.

BY CH. MIEHLING.

[His view of the recent utterances by Dr. Antonín Dvořák that an American school of music will be founded upon Negro melodies, the following article acquires great interest.—*EDITOR ETUDE.*]

"Folksong and Folkmusic in America" (Volklied und Volksmusik in Amerika) contains many interesting and partly new views, which though not admitted in some respects, are worth perusal and may attract the leisure and labor of the competent to a study which, strange to say, has not as yet received the attention of the native scholar.

The origin and the evolution of the songs of the colored people in the United States describe a unique feature of American "Folksong," and form an interesting evidence of innate musical talent of the negro. These negro songs, to distinguish them by that title, not to be confounded with the minstrelsy of our theatres, are never created by way of artistic composition, but spring into life ready-made. The sacred songs of the colored race, inspired, as it were, under the red-hot fervor of religious excitement during the revivals in churches and camp-meetings, are of this sort.

On such occasions a kind of religious paroxysm will seize the blacks, which is of far greater violence than that of their white brethren. The parables of religious hermeneutics for the negro become vested with flesh and blood, so to speak; he takes everything literally, and his vivid imagination sometimes leads him to the most fantastic illustrations. St. John's banishment to the island of Patmos, for instance, as related by St. Jerome, receives the following description in one of these hymns:—

In de days of the great tribulation,
On a big island the Phillistines put John,
That the ravens and the birds could come round;
Den he gub a big jump and flew up from the ground;
O, come down, come down, John.

The negroes of the United States, being descended from various African tribes, many peculiarities of their "spirituals," as they prefer calling their hymns, may possibly be traced back to their original uncultured musical expressions of their respective ancestors. These consisted of only three or four notes incessantly repeated. These endless repetitions of the same tunes may be compared to practising for hours on the piano the same monotonous figure, and, of course, to civilized ears, to a torture and a torment. The negroes imported from Africa at once drew incitement from new musical impressions their attentive and receptive ears received in America, and soon enriched their simple motives by rearing on this basis their own peculiar melodies, some of which are a surprise even to the professional composer.

The sources of the negro songs may be grouped under four sections: First, imitations of Irish and Scotch ballads, reels, and jigs, which the blacks listened to on the Mississippi steamers or in the dancing halls of New Orleans, St. Louis, and other places. Second, imitations of Methodist and Baptist hymns. The negroes were particularly attracted by the camp-meeting songs of the Methodists, in the same way as the Hottentots of South Africa are at present under the spell of the lively songs of the Moravians. The country of the negroes, the sombre tones of the German Lutheran and Reformed missionary stations find little favor with their melodious craving.

As a third division may be mentioned the recitative style, or airs more closely adhering to the original African type, despite their having expanded in melody and rhythm. Noticeable among these are especially the so-called "shants," violent outcries of incoherent words, which, for rhythmical reasons introduced into the songs, are again interrupted by the more melodious refrains, and form a particular characteristic of the negro airs in the interior of Africa. A fourth source of the songs of the colored people of the United States is to be sought for in the French Creole tunes of New Orleans and its neighborhood. It is noteworthy that not one of these four types is entirely free of African influence.

The abolition of slavery has offered many things in the South, and it has not been without influence on the music and singing of the colored people. Moody and Sankey hymns and other songs of whites are spreading among the blacks, but, as of old, the plantation songs, and their poly metric and partly melancholy melodies, are still exercising a peculiar charm over both races.

In this connection it is interesting to note how the American popular tunes—for a regular "folksong" can

hardly be said to exist in the United States—have been influenced by the songs of the colored population. Some fifty or sixty years ago the negro minstrels, or "senneders," came into vogue. These, mostly white people with blacked faces, pretended to represent the plantation life of the slaves in song and dance. Despite their "plantation songs" being very different from the genuine, they pleased the people of the United States to an unwonted degree.

Yet these minstrels or senneders caused the formation of a new kind of music, singing, and dancing, which is still in existence, and, strange though it may seem, the plantation songs of the negro slaves gave the impetus to the creation of native American "folksong," whose day is only dawning. The migratory life of the American people, their ceaseless wandering from place to place, naturally impeded the growth of genuine native songs in the States.

A GOOD ACCOMPANIST.

BY E. GUCKENBERGER.

First of all, he must be musical, must be an excellent sight-reader, and then his knowledge of musical literature must be unlimited. By being musical I mean that he must have talent for music, have a good musical ear, and must have a keen feeling for time, rhythm, and measure.

An accompanist who cannot read an accompaniment at sight and give it a fairly good interpretation will not be troubled often to accommodate an artist. It has been often said by musicians that sight-readers are born, "you can't make good sight-readers." This may be so, but I think the following plan, if carried out carefully and systematically, cannot fail in making good sight-readers eventually. I believe that piano students in the elementary grades should be made to play duets or trios with students on other instruments in the same grades—such as the violin, flute, "cello," or any other orchestral instrument—which would enable them to read music unlike their piano music, at the same time accustoming their ears to the peculiar tone-color or tone-quality of the aforesaid instruments.

Secondly, they should seek an opportunity to accompany some one who sings. This is a new sensation for the ear as well as for the eye. Some accompanists find it more difficult to distinguish the tones taken by a singer than those played by a violinist, and others think the "cello" tone the most difficult to gauge on account of the immense range of this instrument. Piano duets should be played from the very beginning in five-finger exercise form, and always continuing to play piano ensemble music as they progress as solo performers. This, if carried out conscientiously, will eventually develop a good sight-reader, and so doubt a good accompanist. I mean by an unlimited knowledge of musical literature, the performance of piano duets, literature for two pianos, four and eight hands, piano trios, quartets, quintets and so forth; in short, a person who has played almost everything written for piano with other instruments, and certainly ought to be able to play a passable accompaniment at sight.

In order to become an expert accompanist it is necessary to be a thorough musician, that one must have gone through harmony, counterpoint, and composition. This includes, also, or should include, the very essential knowledge of score-reading. To gain the mastery over this, it is first necessary to study the compositions by the old masters in the church clefs, taking them in their original forms, and transposing the four voices at the piano, until the student is able to read in any clef at will. After this, string quartets should be played at the piano, commencing, of course, with the simplest ones, advancing to the more difficult, and finally a symphony score may be taken up. But before arriving at a symphony score, the study of the orchestra and the composition of the different groups of instruments constituting the same is necessary. Also a knowledge of the tone-color of each instrument is desirable, not to forget the instruments that are transposed, and those that are not. After becoming thoroughly proficient in this an easy symphony of Beethoven's, the father of the quartet and symphony can be commenced, gradually increasing in difficulty, until reaching out for the works of the master of them all—Beethoven. This course will develop a musician in the broader sense, and certainly ought to be a guarantee for an expert accompanist.

—*The Courier.*

UNKNOWN TUNE.—Pupils fairly advanced may be early taught to master the difficulties of uneven time, one hand playing three notes while the other plays only two. Then let the pupil play one hand while the teacher plays the other. When the pupil has become well accustomed to hearing both parts together, she may attempt to play both herself, but she has better wait a few minutes with the left hand before the right hand joins in, so as to get one hand into the swing of its time before the other comes in with a different time.—A. D. SWIRT in *Boston Musical Record*.

SCALE PLAYING

With Particular Reference to the Development
of the Third, Fourth, and Fifth
Fingers of Each Hand.

IN TWO BOOKS, EACH \$1.00.

COMPOSED FOR PIANOPORE BY

WILSON G. SMITH.

(Op. 55.)

The following testimonials from well-known and distinguished teachers and musicians concerning Mr. Wilson G. Smith's Special Scale Exercises are only a few of the many received. The fact that they receive such endorsements is sufficient guaranty of their practical utility and value to teachers and students.

From XAVER SCHARWENKA, the Distinguished Pianist, Composer, and Teacher.

Xaver Scharwenka says the following concerning the "Scale Studies" by Wilson G. Smith:—

The special exercises in scale playing contain, besides the necessary technical material, much to arouse the ambition of the student, and I trust they may receive the extended recognition their merits deserve.

XAVER SCHARWENKA,
Director Scharwenka Conservatory of Music, N. Y.

From WM. MASON, the well-known Teacher and Authority on Technique.

I have examined Mr. Wilson G. Smith's "Special Scale Exercises" with interest, and can commend them as being especially adapted to give independence to the hands, and to aid in quickly securing the good habit of fingering. They are out of the ordinary form, being much more interesting, and therefore have a tendency to lessen the monotony of the usual and necessary scale practice.

WM. MASON.

From WM. H. SHERWOOD, the Eminent Pianist and Teacher.

Mr. Smith's recent piano compositions are exceedingly attractive. His exercises in scale playing are also interesting and valuable.

WM. H. SHERWOOD.

From J. H. HAHN, Director Detroit Conservatory of Music.

The exercises in scale playing by Wilson G. Smith have been practically tested in the piano classes at the Conservatory. It is the general opinion that they are of unusual merit and value. In several instances the expressions of approval go to the extent of classing the studies as not only useful, but indispensable in certain cases and grades. I beg to say from personal knowledge and with no disposition toward extravagant commendation that the studies fill a space peculiarly their own, and in my judgment it is only a question of time when they will come to be generally regarded as veritable "little classics."

J. H. HAHN.

From CHICAGO MUSICAL REVIEW.

"These are in the form of short technical études, each figure being separated for special practice in sequence order. Considerable ingenuity is shown in the variety of arrangements, the thirty-nine exercises being variations of the ascending or descending major scale. Explanatory footnotes accompany each exercise."

From EMIL LIEBLING, Concert Pianist and Composer.

Smith's "Special Scale Exercises" have interested me very much; they are materially aided in developing a correct technique of the scales. The novelty of the exercises will invest an otherwise much dreaded study with new interest. I will be pleased to use them.

EMIL LIEBLING.

From JAMES H. ROGERS, Pianist and Composer.

The new scale exercises of Mr. Wilson G. Smith are without question a most valuable addition to the list of available piano studies. They are cleverly and ingeniously constructed, and are certain to stimulate pupils to renewed interest in technical work; especially, of course, with reference to a smooth, even, and fluent scale.

JAMES H. ROGERS.

CLEVELAND, August 21, 1898.

From ARTHUR FOOTE, Composer and Pianist.

Many thanks for the "Scale Studies." I shall use them in my teaching. They are really of great help in just the way you intended them. They are ingenious and thoughtfully worked out, and I congratulate you upon accomplishing a really difficult thing.

ARTHUR FOOTE.

BOSTON, August 20, 1898.

EDITORIAL NOTES.

A VERY large proportion of the études given pupils cause an inexcusable waste of time and effort, and, worse still, disgust the pupil with practice, and keep him from liking music, and during the time given to their practice some really profitable piece of music could have been learned. Études of the right sort are necessary to an all around musical and technical development, but the dry and mechanical stringing together of notes that so largely pass for études are no longer useful, if they ever had a reasonable place in a pupil's work. It seems to have been the leading idea of the past generation of étide makers that the practical value of an étide was, first of all, to be measured by its lack of musical or emotional content.

It stands to reason, that if the fingers are to be trained to sing on the pianoforte keys, as the vocal chords sing in the throat, that these fingers must have *real music* to sing. The fingers of a mere child are strong enough to play, and it is not such a rare accomplishment for fingers to be flexible enough to play with the necessary velocity, but we have a woeful lack of fingers that can make music! Is there any relation between this lack of musical playing and the aforesaid unmusical études? The "natural" musician easily makes his fingers sing on the keyboard. If we train pupils in music instead of dry exercises and unmusical études, can we not shorten as well as make more interesting the work of the average, if not the talented, pupil?

RHYTHM has such a power in music that it is worthy of a separate cultivation, because it is the life-blood, the breath of life in music. When brains and a direct and interested effort of the Will are guiding the fingers in rhythmical exercises there is a musical result. Hence the practical musical worth of scales and arpeggios played with accents, and in ways that demand close and exact thinking. As "the best playing is the best accounting," or, "superior playing is a tasteful use of contrasts," it is, then, musical practice to play two finger exercises and scales with graded rhythms, accents, and a variety of touches.

PUPILS will measure up to what the teacher demands of them. If the whole manner of the teacher is, "I rather hope you will do fairly good work on this lesson," he will have made an impression on his pupil that will shut out attainment. But if he gives his pupil the impression that perfect work is to be a matter of course the pupil leaves the studio with the intention of doing good work. Especially is this true if during the lesson hour the pupil is held up to his best endeavors. The Ethiopian adage, "When you expects nothin' you don't git dis'pinted," applies here.

Now is the beginning of a new school year. This gives the teacher an opportunity to introduce improved methods and new ideas into his work. This the teacher can do if he has passed his vacation in a fruitful acquirement of knowledge, either by private study or in attendance at a summer school of music. It is the teacher's business to work up to his best ideals in lesson giving, not away from them, and to exert every effort to make his pupils come up to his ideals. If the teacher throws a great amount of energy, earnestness, and enthusiasm into the lesson giving, he arouses a like interest in his pupil. It is what a teacher gives of his own spirit that rouses the spirit of the pupil into a fruitful activity.

SUCCESSFUL teaching demands a profound study of the pupil, as well as working knowledge of the subject taught. The methods of instruction that teach one pupil successfully will be an utter failure with another. The live teacher has a fund of inexhaustible resources

for meeting every variety of pupil. The successful teacher does something more than mark out a lesson. He not only shows which are the difficult passages, but he explains how to overcome their difficulties. During the lesson hour he is constantly giving the pupil a model for his practice, showing the pupil how to practice in a way that will soonest and easiest bring success. There are teachers who claim that lesson giving is nothing but showing a pupil how to practice. And they are near the truth.

The teacher that does not grow, retrogrades. In his daily work there must be time given to practice of his instrument, and to study of the theory and science of his art, and to general musical reading, especially to reading about and of those branches of musical art outside of his own branch and field of labor. Broadness of outlook is as much a necessity as specialization in his own field. He cannot fully appreciate his own specialty until he can look at it broadly, and contrast it with other branches, and look at it with the added knowledge gained from an acquaintance coming from such broadened knowledge. Narrowness of vision, and omitting to apply common sense to the details of teaching and everyday life are too often found in the members of the music-teaching profession.

Every lesson should contain instruction in phrasing. No pupil should be allowed to play a passage without phrasing, or with wrong phrasing, any more than he should be allowed to play false time or wrong notes. Every musical person has a "musical sense," which can be likened to the native-born sense of justice, to the native sense of truth, or the ability to tell colors, therefore every musical pupil can find out a good phrasing for himself especially can he be able to phrase correctly, when studying from the best editions of music. As soon as a pupil can play well enough to play a simple melody he can be taught to phrase and play that melody with expression. More advanced pupils must be taught to play content rather than mere notes. It is what the notes have to say, and not the notes themselves, that the performer is to play.

THERE are many teachers who, if they would honestly confess the truth about their teaching, would acknowledge that their pupils were working the same old pieces and the same round of technics and études each year; that many of their pupils had come to a standstill, had lost interest in music, did poorer practice than ever; that things were running in a well and deeply worn rut. These teachers need a new fund of fresh ideas, need to have their eccentricities rubbed off by contact with a lot of earnest and bright teachers, such as are invariably found at a summer school of music. They need to see and realize what an ungainly and bony old skeleton their "hobby" really is. The sharp contrasts that they will meet at such a school gives them eyes to see themselves as others see them. These teachers need the inspiration and mental and musical shaking up that such a course would furnish them. But, somehow, it is those that need the most that do the least. If the teacher is self-satisfied with himself and methods, he can label himself as a "fossil," and feel morally sure that the name is deserved.

PUPILS have great powers of imitation. Singularly, those things that they imitate first are the most glaring faults of their model. Taking, this fact into due consideration, it would seem that teachers should keep up a sufficient practice of their instrument to give a model worthy of being imitated. But it is self-critical practice that is wanted, a sensitive analysis of one's own style, mannerisms, touch, and expression alone, that is of practical worth. No pupil learns of a teacher in whom he has no confidence. The imitative faculty of children must be made to lead them on to the right; this can be so only when the teacher can say, "Do as I do." "Come," not "Go."

EVENING.

Frank L. Eyer Op. 6.

Adagio. $\text{♩} = 58$

a p

senza pedale

molto sostenuto

mf

smaller hands

cresc

dim

p

♩ A rich full tone in the melody and a soft but clear accompaniment.

b *a tempo*

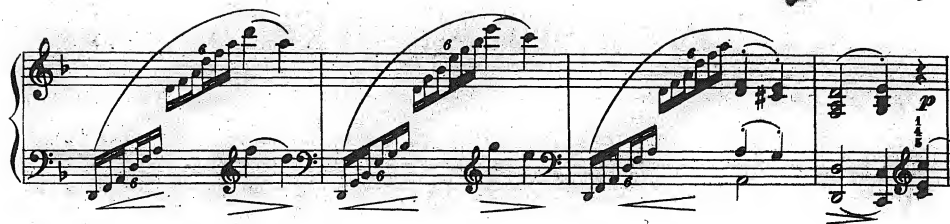
mf legato

simili

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a prominent bass line with a 'cresc' (crescendo) marking and a 'dim' (diminuendo) marking. The melody is simple and catchy, with a chorus that repeats. The score includes a title 'The Rose Tree' and a subtitle 'A Song for the Children'. The lyrics are written below the voice staff.

b Keep the accompaniment, especially that part of it played by the right hand, very quiet; small hands may use smaller chords in the left hand as on Page 3.

Evening 3.



"Premiere Mazurka."

Ignatius Kavanagh Op 7

p *sempre scherzando* *p* *ten*

ten

grazioso *p*

Musical score for "Première Mazurka. 4" in D major, 3/4 time. The score consists of five systems of piano and right-hand parts.

- System 1:** Features a piano introduction with a right-hand melody. Fingering numbers 3, 4, 5, 3, 4, 5 are visible above the right-hand notes.
- System 2:** Continues the piano introduction. A piano (*p*) marking appears below the right-hand part.
- System 3:** The piano introduction concludes, and the main melody begins. A forte (*f*) marking is present. Fingering numbers 3, 4, 1, 5, 3, 4, 2, 3, 4, 1, 2 are visible.
- System 4:** The melody continues with a *ten energico* (tenuto energico) marking. A *dim* (diminuendo) marking appears towards the end of the system. Fingering numbers 3, 1, 4, 3, 1, 4 are visible.
- System 5:** The piece concludes with a *poco* (poco) marking. Fingering numbers 4, 2, 5, 3, 2, 4, 5 are visible.

6

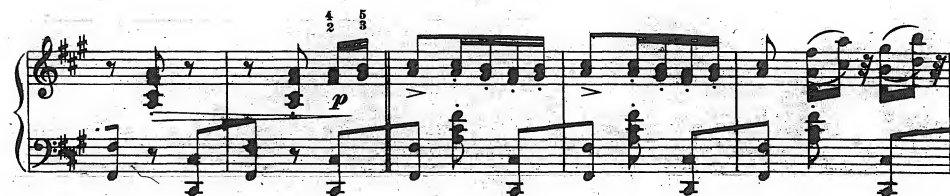
grazioso

pp

dim

poco

a



SOLITUDE.

REVERIE.

Revised by Fred. C. Hahr.

Charles Mercier.

Andantino.

pp *a* *b cantabile* *dolce* *poco piu* *f* *rit. e dim.* *p* *a tempo*

a) The mark — signifies a slight accent; the pedal should be used with the broken chords in the left hand, taking care not to mingle the different harmonies.

b) *Cantabile* with singing tone; this is best produced by a clinging pressure-touch, not striking-combined with a flexible wrist.

c) Turn the 5th finger *under* the 4th, and 2nd *over* thumb, drawing the wrist toward the body.

d) Turn the 4th *under* the 3rd, with the same wrist movement.

* B "sharp" or "natural," according to taste.

The musical score consists of five systems of staves. The first system is marked *piu animato* and *f*, with a *poco ritard* marking. The second system is marked *a tempo* and *f*. The third system is marked *poco ritard* and *riten.*, with a *moderato e grazioso* marking. The fourth system is marked *a tempo* and *rit. e dim.*, with a *cresc.* marking. The fifth system is marked *pp* and *cresc. e accel.*. The notation includes various fingerings, slurs, and articulation marks.

a) Use the pedal from here with each new octave in the left hand, as far as the first 8th rest.
 b) Pass the 4th finger over 5th.

piu mosso e con anima

rall e dim *f*

cresc

ff *rit* *pesante* *dim*

pp *rall*

Tempo I

p dol

b

a) Play the staccato octave with *high* wrist and a *quick* stroke, the next one with *low* wrist and accent. b) Pedal used as on first page. *no*

The musical score consists of five systems of staves. The first system shows a piano introduction with a treble staff containing a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include *cresc.* and *dim.*. The second system begins with a *riten.* marking and a *a tempo* instruction. The third system includes *sempre dimin.* and *una corda* markings. The fourth system features *pp* and *ms.* markings. The fifth system concludes with a *Lento.* marking and a *pp* dynamic. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Valse Romantique.

Moszkowski has written more pretentious works, but he gained his laurels as a musical genius through his early short piano pieces.

The Mazurka in D major, the Serenata, the Melody in F major, the Berceuse and several others are full of originality; they breathe life, tenderness and poetry and exhibit masterly workmanship!

This little romantic waltz is also a gem, comparing favorably with the above named pieces! The first part is dreamy and melancholy in spite of the strong accent, which ought to mark the first beat of every measure.

In the second part "*Con Anima*" the heavy chords of the previous theme are relieved by a joyous, graceful melody, ending in a climax and preparing the repetition of the first part *fortissimo*.

Edited by T. von Westernhagen.

M. MOSZKOWSKI Op.15, No.5.

Molto moderato.

mp *l*

rit. un poco *a tempo*

con anima

1. The "*Principal Theme*" contains two periods of eight measures each. Play crescendo until the sixth measure, which must be emphasized then diminuendo until the close of the period.

2. Small fingers may play this chord with the right hand, although it is more effective to give a sharp accent with the left hand thumb.

The musical score is written for piano and consists of five systems of staves. The first system begins with the tempo marking *molto leg.* and a Roman numeral *II*. The key signature is three flats (B-flat, E-flat, A-flat). The score features a complex interplay between the right and left hands, with numerous fingerings indicated by numbers 1-5. The third system includes the markings *cresc.* and *riten.*. The fourth system begins with a dynamic marking of *ff* (fortissimo). The piece concludes with a final chord in the fifth system.

II. The "Secondary Theme" is lyric in character and should be played with a lingering pressure touch, producing the quality of a violin tone. The left hand still accents the first note of each measure, but otherwise accompanies the melody subdued excepting in the last two measures, which have to be well accentuated and ritarded.

Musical score for *Valse Romantique 3*. The score is written for piano (left hand) and violin (right hand). The key signature is B-flat major (two flats). The tempo and mood are indicated as *con anima* and *molto legato*. The score includes various musical notations such as slurs, ties, and fingerings. Performance instructions include *cresc.* (crescendo), *riten.* (ritardando), *ff* (fortissimo), and *rit. un poco* (ritardando a little). The score is divided into two systems, with the second system starting with a double bar line and the instruction *II*.

The Awakening of Spring.

A beautiful study in modern sprightly playing, which will require much practice at a moderate speed before the tempo indicated by the metronome mark is reached. At (A) observe the staccatos, which must be very sharp and crisp (finger staccato). At (B) the extra accent upon "three" does not deprive the tone at "one" of its measure accent. Hence both tones are accented. The holding tones (dotted quarters) at (C) must be made to sound-out their time, and meanwhile the sixteenth must be clear and even. Observe the suspension at (D).

The true rhythmic swing of this piece will finally be attained by a certain amount of playing counting in collective measures of four units — count four, one to each measure, beginning with "one" at the first bar of the piece. At (E) make the syncopations strong, and let them be answered by strong accents upon "one?"

E. Haberbier, Op. 53, No. 3.

Vivo. (♩. = 100.)

The musical score is written for piano and right hand. It begins with a tempo marking of **Vivo.** and a metronome indication of $\text{♩.} = 100.$. The key signature is one sharp (F#), and the time signature is 3/8. The score is divided into five systems. The first system includes fingerings (3, 5, 4, 2, 1, 3, 1) and measure accents (A, B, C). The second system includes dynamic markings *f* and *p*. The third system includes a measure marked (D). The fourth system includes various fingerings and measure accents. The fifth system includes performance instructions: *ten.*, *a tempo*, and *un poco riten.*, along with dynamic markings *f* and *ten.*. The score concludes with a final measure marked with a star and a measure marked (E).

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5). Bass staff has a supporting line. Dynamics include *f* and *p*. There are markings like "Re." and "*" below the staves.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff has a supporting line. Dynamics include *f* and *p*. There are markings like "Re." and "*" below the staves.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff has a supporting line. Dynamics include *f* and *p*. There are markings like "Re." and "*" below the staves.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff has a supporting line. Dynamics include *f* and *p*. There are markings like "Re." and "*" below the staves. The word "(E)" appears in the treble staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff has a supporting line. Dynamics include *f* and *p*. There are markings like "Re." and "*" below the staves. The word "ten." appears in the treble staff. The word "a tempo" appears above the treble staff. The word "riten." appears below the treble staff. The word "Lh." appears below the bass staff.

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings. Bass staff has a supporting line. Dynamics include *f* and *p*. There are markings like "Re." and "*" below the staves. The word "dim." appears below the treble staff. The word "Lh." appears below the bass staff.

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HINTS AND HELPS

FROM GREAT MUSICIANS.

YOUNG artists of the present day, instead of first digesting Bach and Handel, rather take Beethoven, Schumann, and the more modern masters as a starting point. Alas! they forget how assiduously and thoroughly those later masters studied the great epochs in the history of music which alone enabled them to produce great works in their turn.—*R. Franz.*

Without success and reward the life of a gifted musician is a sad one, little calculated to reward ambition in others; and hence it is that we see so many young artists in discontent and distress.—*Haydn.*

Nothing is more difficult than to bear the applause of fools, and I would willingly be hissed if I could only reward the *Bravi* of an ignoramus by boxing his ears.—*C. M. von Weber.*

You may give me the finest instrument in Europe, but yet I should have no pleasure in playing on it to an ignorant, stubborn, or unsympathetic audience.—*Mozart.*

From the bottom of my heart do I detest that one-sidedness of the uneducated many, who think that their own small vocation is the best, and that every other is humbug.—*F. Schubert.*

The first requisite in a musician is that he should respect, acknowledge, and do homage to what is great and sublime in his art, instead of trying to extinguish the great lights, so that his own small one may shine a little more brightly.—*Mendelssohn.*

Without encouragement art cannot prosper. In the solitary islands of the Pacific Ocean a Mozart and a Raphael would have remained tillers of the ground.—*Schumann.*

It has been said that the Italians use music for making love, the French for providing amusement, but that the Germans cultivate it as a science. Might we not rather express it thus: the Italian is a singer, the Frenchman a virtuoso, and the German—a musician?—*E. Wagner.*

The curse to be misunderstood by our fellow creatures falls on all who are in advance of their age.—*R. Franz.*

It is indisputably a prejudice and a fallacy to say that the power of an artist consists in mere rapidity of execution. For experience has shown but too often that rapid and brilliant players, though they astonish us by the flexibility of their fingers, produce no effect whatever on our feelings. They surprise the ear without pleasing it; they overpower the senses without satisfying them.—*F. E. Bach.*

I love that style which conceals a good deal, and expresses too little rather than too much; but the hearer should feel that this reticence is owing, not to poverty, but to wealth of thought.—*M. Hauptmann.*

A good pianist uses the pedals as little as possible; too frequent use easily leads to abuse. Moreover, why should he try to produce an effect with his feet instead of his hands? A horseman might as well use his spurs instead of the bridle.—*J. Moscheles.*

That much-vaunted brilliancy of execution no longer dazzles the public as it did of old. Nowadays it is genius only that carries an audience away with it.—*Mendelssohn.*

Young composers learn early enough that an inferior musician can never be a first-rate virtuoso.—*R. Schumann.*

The art of playing from memory has been compared to the performances of a mountebank, but it will always be a great test of the musical ability of the artist.—*E. Schumann.*

However so-called sober-minded musicians may disparage consummate brilliancy, it is none the less true that every genuine artist has an instinctive desire for it.—*F. Liszt.*

The greatest merit of a virtuoso will always consist in a pure and perfect rendering of the composer's ideas, without any inventions or additions of his own.—*R. Wagner.*

THE POWER OF ATTENTION.

THE ability of a teacher is determined by his power to attract and draw the pupil toward him. Without this magnetism a teacher is merely playing the air with his instruction. He may play in the most masterly manner, his name may be a household word among musicians, but if he lacks the gift of winning the attention of his pupils, his power as a teacher can avail but little. Many men of extraordinary ability and scholarship have a withering influence on the pupils who flock to them on account of their great name, and very often the mountebank has an irresistible charm about him, which is worthy of study. For a teacher this gift is stock in trade, and, where it is not natural, it must be cultivated. The attention of the pupil must be enlisted before anything else can be done.

How can this be done? By making an effort in the right direction. To sit down and play for the pupil is only one out of the many means to secure this end. Study the secret springs of interest, know that the mind of the pupil is given up to many distracting thoughts while the teacher mutters by bringing to bear on the pupil's mind greater attractions. A teacher must for the time being forget himself and transfer his attention from himself to the pupil. He must fire his pupil with an earnest zeal for the work to be accomplished, and by his enthusiasm rivet the attention.

Dickens says "the only serviceable, safe, certain, remunerative, attainable quality in every study is the power of attention of the mind on the subject." Many pupils are denounced by the teacher as being talentless, stupid, and obstinate, when the only thing needed is the attention to be aroused. Since the winning of the attention is the key to success in teaching, it is our duty to sedulously cultivate it in our daily rounds of teaching.

We will attempt to classify the means of securing the attention as far as it is possible.

Attention is not secured by demanding it, nor by landing its importance, nor by threats, nor bribes, nor by false enthusiasm, nor, above all, by any silly amusement that has no bearing whatever on the subject at hand. All such attempts only end in forfeiture of the respect a pupil naturally has for the teacher. The art of securing attention calls for positive acts on the part of the teacher, such as follow:—

1st. Win attention by making your instruction interesting.

Command the attention of young pupils by an animated manner, and by addressing curiosity and expectation; of older pupils by brevity and clearness of language, and by logical connection of matter." In other words, adaptation of your language, your manner, your illustrations to the individual pupil is all-important in securing the attention.

2d. A judicious selection of music is necessary to secure the attention of the mind.

3d. Stimulate attention by the variety and freshness of your utterance. Vivify everything. By endless originality the attention was retained. To give a pupil Czerny's set of one hundred exercises just after finishing the one of fifty of the same style is deadening to the interest of the most earnest pupil.

4th. Tact is something that pervades all teaching, but in securing attention it is as the lamp to our feet to light on the way. There is no certainty that any measure will succeed without the guidance of tact.

5th. Sacrifice all system; rules, personal convenience, everything but truth and self-respect, to gain attention. Clementi's sonatas must not be thrust before every pupil in a mass of unknown things, just as much as it is delighted to do that which it can do well. The pupil's interest and attention will eventually die out if the pieces learned are allowed to be forgotten.

6th. Encourage attention by working up the little attention that exists, just as the faint spark is fanned into a flame by fire. From a simple question the curiosity can be touched, from that the energy is aroused, from energy the imagination is awakened.

7th. Cultivate attention by exercising what little knowledge is possessed. The mind is easily clogged by a mass of unknown things, just as much as it is delighted to do that which it can do well. The pupil's interest and attention will eventually die out if the pieces learned are allowed to be forgotten.

8th. Attract attention by pointing out the mistakes. A conscientious teacher will never allow a mistake of note, of duration of note, finger mark, etc., to pass without calling attention to it. Corrections, if rightly and timely made, excite the attention and invigorate the mind.

9th. Command attention by good tone of voice. The attention will never be aroused by droning, monotonous, lifeless utterances. Pleasing address will captivate the attention.

10th. The attention will always respond where a kind, loving interest is manifested. Words of sympathy will arrest the vagrant thoughts and bring about concentration. A love for teaching, a heart that can sympathize, is the secret of all successful instruction.

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PLAYING FROM MEMORY.

BY ERNST HELD.

Years ago one of my talented pupils was to play from memory in a public recital, as she always did, the Rondo Capriccioso by Mendelssohn. She had gone but a little ways through the introductory andante, when she commenced to hesitate, fumble over a measure, and soon came, under blushes and trembling, to a full stop. I excused her for the time, sent for the music, and placed it, after its arrival, on the music desk. She gently closed the open pages and played the piece through from memory without slip or break. Up to that time she had studied harmony but very little.

Many gifted pupils have gone through similar experiences, which may have cost them some chagrin, perhaps some tears.

While some pupils can commit to memory several pages of difficult concert music after a few days' diligent practice, others have difficulty in learning a few lines of comparatively easy composition; the former study intelligently, with regard to melody, harmony, rhythm, construction of runs and passages; the latter train their fingers mechanically, as a dog is trained to leap over a stick.

A knowledge of harmony and modulation is of great help to this end, and can be begun to be imparted in rudimentary form to a bright pupil during the first term of lessons.

Here are a few points of a method of leading pupils gradually to play from memory:—

1. Explain to them that a composition may pass through different keys, but that it should close in the tonic major or minor. Signature and closing chord determine its tonality.
2. The nearest related keys, into which the tonic harmony of a given piece may modulate, are those of the Sub-dominant, Dominant, Relative, and Corresponding Minor of the Central Tonic.

3. The reasons for such relationship may be found in the facts that the upper half of the scale of the Tonic is identical with the lower half of the Dominant Scale, while the lower half of the Tonic scale covers, in descending order, the upper half of the Sub-dominant scale. We call the Minor scale upon the minor Third below the Tonic its Relative because it has the same signature, and we speak of the Corresponding Minor scale (that of the same letter as the Tonic) being related to the Tonic, because it uses the same fundamental harmony (chords of the Sub-dominant and Dominant) as the Central Tonic, only changed by its signature.

After these explanations, I require pupils to form Family Circles of such Relatives, by placing the Tonic in the center, the Dominant above it, the Sub-dominant below, the Relative Minor to the left, the Corresponding Minor to the right, giving the signature and indicating a Major Key by a Capital, a Minor Key by a small letter. The student should become perfectly familiar with all the Keys and their relatives, and trace them at first in simple compositions, then in more complicated ones.

He will find it quite an easy task in classic music, although some farther modulations to second and third consonance may be encountered, whilst modern composers, particularly of the French and Wagnerian school, indulge in such dangerous wanderings to distant musical regions that the return to the paternal root-tree of the tonic necessitates sometimes hazardous leaps, with an occasional splash into a particularly crude effect.

Such a straying of a piece in its harmonic structure and modulations impresses itself upon the memory far deeper than the tedious mechanical repetition.

The analysis of the construction of passages and runs helps also considerably in the memorizing of pieces. Some runs are made of broken chords, with appoggiaturas and after-notes interpolated; others are mixtures of scale portions and broken chords.

Of the latter I will give one example. In Chopin's Nocturne in G Minor, Op. 37, F. No. 2, occurs a run, which leads for a moment into the relative Major Key, B flat. The first part is a descending chromatic scale from A to E natural, then follows the broken chord of the Dominant Seventh of B flat, F flat, C, A (F), sus-

pending the latter note, F, by the half step above, G flat, and the half step below, E natural, and then running the scale of B flat Major from F up to D.

Liszt's pieces contain many double runs, made partly of chromatic scale portions, interrupted by broken chords, and accompanied, as a second part, by broken diminished Seventh chords. This kind of analysis is not only a very interesting study, but leaves, as it were, the photographic imprint on the memory.

The greatest help in memorizing music is derived from having a fine musical ear, an appreciative, poetic sentiment, and living in a refined musical atmosphere. These are divine gifts and circumstantial benefits, for which the lucky student ought to be grateful. On the other hand, the less favored one can arrive, by steady, intelligent work on such a line as I have suggested above, at the same point of sureness in playing from memory.

SINGING THE BASIS OF PLAYING.

In looking over J. S. Bach's manuscripts, one thing attracts attention at the first glance. Here are hundreds of closely written pages of music without a single *legato* tie, no *no f*, no *no c*, or *no a*, nor any indications of *tempos*. They are absolutely bereft of the thousand and one expression marks that we find in modern editions. Now, as Bach wrote these compositions for immediate consumption—that is, for his pupils and friends—it is evident that the players in those days did not depend on musical sign-posts for expression. The question arises, how did they arrive at a musical conception? The answer lays, doubtless, in the fact that students of music, one and all, learned the primary musical laws, not at the instrument, but in the singing lesson.

What are these fundamental laws? Listen to the singing of children. What makes their performances so charmingly droll? It is the perfectly unconscious way in which they take breath, whenever they get out of wind, between the syllables of a word, tearing the article from the noun, etc., to say nothing of the jerky accentuation of light syllables and unimportant notes. The rules for obviating the above infractions are simple indeed, but how long does it take before their invariably correct application becomes a *dear*. The rule, to attack a note lightly when a phrase commences on an up-beat, and taper off the phrase, especially on a descending series of notes; the almost cast-iron law to touch the second note of a group of two lightly; the general rule, that an ascending series of notes implies a crescendo, a descending one a decrescendo; the fact that the highest note of a group is likely to be the most important one as far as accent is concerned, comes under the same head—as does the perceptive nature of syncope.

The power of discerning the musical phrase from the printed type, and applying these simple rules to the phrase, independent of any rudimentary accent prescribed by the measure, will produce a very satisfactory musical performance. Why, then, are these few and easily understood laws so little attended to in piano teaching? It seems to me they cannot be taught at the instrument, and must be brought home and engrained on the student's mind in the singing lesson. To take a long step forward, how is a teacher to exemplify the waving motion of force in one of Chopin's flower embroidered cantilenas on an instrument that has an uneven action, which has a clank on one key and a rattle on another? But, say you, how is anyone to sing these florid phrases?

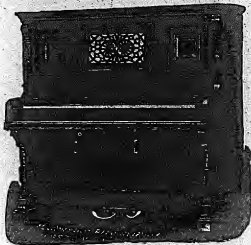
There is the mistake. When I advocate a proper training in singing, I do not mean to go into experimental voice building, nor the development in children of emotional and sympathetic expressions with obligato Delorsate contractions.

Great musical composers and conductors are proverbially blessed with unusually poor voices, and yet, whenever they want to demonstrate their musical intention when rehearsing or teaching, they have recourse to their voice and sing. They would never think of going to a piano to demonstrate the gradation or accentuation of a phrase. If teachers would realize these facts more thoroughly their pupils would certainly be the gainers.—*The Music Review*.

—As teachers, you must be able to analyze to the pupils the things you wish them to undertake. You must communicate your intentions in the clearest and most concise words. You should give a reason for each advice. If you cannot do so your pupils will have good grounds to doubt the value of your counsel, and faith in the teacher is of the utmost importance. When the pupil's confidence in the master is shaken, further work becomes almost hopeless. To communicate knowledge under such circumstances is like drawing nectar into a sieve.—*Louis Lombard*.

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SHALL WE USE STUDIES?

BY CHARLES W. PETTE.

The answer to this question is certainly of very great importance, involving, as it does, so much of the pupil's time.

The list of progressive teachers who are discarding studies is a growing one. For this course of procedure there must be an adequate reason, at least in the minds of those above-mentioned teachers. Hence we, as teachers, should carefully consider the question, and come to some definite conclusion as to the merits or demerits of studies as a part of the curriculum.

What are Studies as distinguished from mere technical exercises? Technical exercises are isolated passages, as scales, arpeggios, etc., written without form and played with the hands, separately or together, in unison, contrary motion, etc.; while a study applies the principles of execution to the performance of real music.

A single passage or figure is generally taken and repeated on different degrees and by modulations.

A passage intended, perhaps, to develop a single weak finger, certain fingers in combination, to increase the stretching capacity of the hand, or to improve the melodic sense, or the ability to phrase well, etc., each composer of a study is supposed to have some definite purpose in writing it. (I say "supposed to have," for investigation has satisfied me that there are "pot boilers" among studies as well as among pieces.)

The form is generally very much as that of a piece would be; still, as a rule, not of special value as a composition. There are, however, notable exceptions to this rule, as witness some of the Chopin Studies, Haberbier's études, poésies, concert studies of Liszt, Rubinstein, Nicode, Thalberg, and others, many of which are valuable as the highest kind of example of the composer's art.

Those advocating the use of studies tell us that they (the studies) are formed upon difficulties taken from pieces. A figure difficult of execution is found in a piece, the repetition of which, many times, would conquer its difficulties. "But," says the study advocate, "that difficulty would be more quickly overcome by the use of a suitable study embracing the difficult figure in many forms. Upon this argument, and others akin to it, the claim is based that studies are necessary to the overcoming of difficulties. The fact that most of the great teachers of the immediate past wrote and used studies is pointed to as a convincing argument for their retention. This, however, is not a valid argument, as the noted teachers of a little earlier period taught that the thumb was of no value, and should not be used to aid the execution. This idea was seriously taught for a long period along with other absurdities. Who can say that the enlightened teacher of the 20th century will not regard as equally absurd our insistence of so much of the pupil's time being used in the preparation of studies.

A single example, showing how studies have come into being: Charles Czerny, in his teaching work, found difficulties in Mozart or Haydn that his pupils failed to overcome by ordinary methods; straightway he writes a study to meet the case. This example, duplicated many times and by many teachers, explains the great mass of studies now in existence.

However, with all the studies that have been called into existence; the modern teacher, after consulting those of his acquaintance, finds some meaning, or shade of meaning, he desires to convey, and no study to meet the case; and he writes another one, or a set. Isn't there something radically wrong in all this?

Those opposed to the use of studies claim that valuable time is needlessly sacrificed without compensating advantage. They claim that the difficulties found in pieces could be given separate practice, and thus be mastered.

Technical ability can be gained through the use of Plaidy and Mason. (At some future time the writer desires to say something of the inadequacy of either Plaidy or Mason alone to meet all the requirements of a good technique. "United they stand," etc.)

In medio tutissimus this ("Safety lies in a middle course"). I suspect this to be the truth as to the

study question, as in so many other questions that are coming to the thoughtful teacher for answer.

It depends upon the pupil whether studies are to be used or not.

In my own experience I have found pupils with whom studies would very readily have been dispensed with.

It seems to me we make too much of taking a pupil through a certain prescribed course, and not enough of the pupil's personality. So that, unless the pupil is particularly strong in individuality, all seem to be cast in the same mould. This secures uniformity; but is it art?

It is sufficient with some pupils simply to point out the difficulties in their pieces, and advise separate practice of such difficulties. On the contrary, something more than advice is necessary for other pupils; for, disguise it as we may, careless pupils exist, and, despite advice and warning, they will persist in practising (?) a piece by commencing at the beginning and playing through to the end. *Con repetitione ad nauseam.*

For such pupils, of course, studies are necessary; and while they will never become fine performers (much less artists), still something will be gained, and the teacher will be doing his duty in doing the best he can with poor material.

Then is it understood that all studies are recommended for poor, careless pupils, and no studies for good pupils? Not at all. The one guiding principle must be—common sense.

There may be physical defects to overcome that only certain studies can reach. A deficient mental conception of phrasing, melody, or expression may only be corrected and strengthened by the use of another class of studies.

The one thought of the conscientious teacher should be to save time and money to the pupil where it can be done without sacrifice of his best interests.

In conclusion, then, don't let us use studies simply because our predecessors used them, but let us know why we use them, and if necessary or advisable in particular cases, discard them entirely.

PROFESSIONAL TACT.

BY DR. KARL MENZ.

THERE are teachers who have plenty of knowledge and who are anxious to do good work, yet they fail in the discharge of their duty simply because they lack tact. They are unable to adapt themselves to circumstances, to the peculiarities of their pupils. They have a certain method and discipline, and all pupils must go the same route whether it suits their capacity or not. Such teachers have a standard of perfection, and every one is alike measured by it. They make no allowance for a pupil's taste, for opportunities and abilities. Such teachers have forgotten the steps they took when they were pupils; they have grown to be autocrats, rigid and unyielding. Even the gardener when he trims a tree adapts his principles to each tree, and cuts the superfluous wood. He would not attempt to give each tree the same shape.

By displaying a little tact we overcome many difficulties, and dispel many of a pupil's fears. The man of tact observes everything. He administers praise and correction according to the pupil's disposition, and prepares the lesson especially for each intellect. Hence the man of tact will succeed with many pupils with whom other teachers can do nothing. To show tact in your intercourse with pupils does not mean that you should humor them in wrong, but rather that you should treat them and teach them as it is best suited to their own characters and abilities.

Teachers should also show tact in their intercourse with parents. Many a difficulty could be avoided, many a pupil be secured, and the good will of many a family be retained, if teachers were to show a little more tact. He who is unyielding and exacting will likely be met in the same spirit.

The man who lacks tact has no calling for the leadership of a musical society or an orchestra. Of all men he who aims to lead others must show tact in his management. Tact might be called good common sense; hence the teacher who lacks tact, lacks good common sense, for he works constantly against his own interest and success. "Be ye wise as serpents and innocent as doves," says the Bible.—*Brainard's Musical World.*

If to gain success involves heavy trials to the musician, to be misunderstood involves yet greater ones.—*F. List.*

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WHAT is music? A college friend of mine, a great mathematician, declared that it was "the most endurable of noises." But is music a noise? If not, how do you distinguish noise from music, and may there not be, is there not often, very noisy music? And what are dissonances but noises? Yet are not dissonances a recognized part of music?

Another friend of mine, a lady, wrote a book showing how to "teach a child music." When I came to examine it, I found it was a plan she had thought out for teaching a little girl to play on the piano. But is music identical with the piano, even supposing it to be properly played? The piano, with its pedals and its keys, is a great deal more than pianos, which are quite modern inventions. Indeed, they did not come into use till the last third of the 18th century. I am afraid we are too apt to identify music with the sounds to be elicited from the piano. We assume that music is something which is made up of a series of black and white keys (five of the former and seven of the latter). Many young ladies "try a song" by playing the notes first on their pianos, and imitating their sounds. But do they imitate them? are the sounds they utter in any way like the sounds which the piano makes? They are more or less, of the same pitch. What's the cause of the difference of effect? and what's the meaning of the sameness of pitch? And, to go back, is the pianoforte sort of scale of pitches a heaven-imparted gift, which always of course always will be? and if not, how did it come to be so?

What's the meaning of the piano being "out of tune"? How in the world does the tuner know when he has got it in tune? Does he really know, or does he only guess? Can the young lady tune her own harp, or guitar, if she ventures beyond the piano and...? And so, when asked how he knows he has tuned a piano, the tuner confesses that he knows it because he has tuned it. And when there is a fiddler and his tribe, whom you hear at concerts, and who makes a frightful noise when he "tunes up," does he judge in the same way? And how does he know how to "stop" rightly, when he has no "frets" to guide him, as the guitarist, or the organist, or the harpist? And how does he know when to stop his fingers in one place rather than another? Why is his scraping frightful at times? Why is an harmonium so grating in tone? Why does it sound, note for note, of the same pitch as the piano to which it is tuned, and yet make all the concert goers shudder? Why is the organ so grating? Why are some notes suitable for a chord and others not? Why are certain musical notes?

What induces composers to put in those horrid "accidentals," which cause the young lady so much more trouble to play than they are worth, so far as she can see? And why are pieces written in different keys? Why do we have "signatures of five flats and six sharps," which puzzle one so? And why call a note B at one time and C flat at another? Or C at one time and B sharp at another? What is the use of having two or three names for every note, it is so puzzling? And, please, why are there no black notes between E and F, or between B and C on the piano? And why can you play Scotch tunes by playing on the black notes only?

In this country, where the fall from opulence to poverty is often so sudden and so unexpected, young people should heed the advice of older ones when they give them advice which perhaps has cost the gray beard a life's failure to acquire.

Not the least important of such advice is this: set yourself to work to master some one avocation which will yield a subsistence, if not a fortune; so that in case adversity overtakes you, you may have something to rely upon that cannot be taken from you.

Master that avocation, we say. Be not content with a superficial knowledge of it. Be thorough in it from the foundation up.

There is always a demand for skilled labor or a master of his business or profession, whatever it be.—CARLYLE PETERSILEA.

SONATA.

The name "Sonata" is derived from the Italian verb "sonare," to sound, and was originally applied to describe a piece which has to be played, not to be sung. The old Sonata, as we have it from Biber, Kuhnau, Matheson, etc., contains the germs of the moderner Sonata, but not much more; it was, indeed, rather to be considered as a shorter Suite, in so far as the first movement had a great analogy with the Allemande, the slower movements with the Minuet, and the last or quick movement with the Gigue. It was Emanuel Bach who fixed the present form of the Sonata; and, indeed, it may be asserted that even the greatest works of this kind by Beethoven are still founded or built on Emanuel Bach's original plan. Joseph Haydn, an enthusiastic admirer of Emanuel Bach, improved the Sonata greatly, to such an extent that we could pass by Haydn's Sonata direct to the Sonata of Beethoven, in so far as the latter form a direct transition through the intervention of Mozart's Sonatas as a connecting link. The moderner Sonata consists mostly of three or four movements. The

first movement determines its character, and the following movements have to harmonize with it to heighten and to supplement its effect. Each movement of the Sonata may be said to form a separate whole, but each possesses an inner connection with the other movements; just as we find the different phrases and periods of development of a single melody, feelings connected with the principal feeling originating in the first movement. The principal or chief feeling may pass through several modifications, may appear stronger or weaker, yet will return to its first or primary state. It may also happen that very opposite feelings suddenly appear and vanish, as if they were passing in the shadow of their presence. Such contrasts have been especially frequent in the nineteenth century. Judging from the psychological point of view, they considered them as extravagancies or indications of a state of feeling which is decidedly not healthy. Strange to say, our most modern music relies on such contrasts, and in this respect we may make as judicious estimate of the value of modern music as compared with our grand old classics.

If we attempt to describe the respective characteristic expression of the movements of most Sonatas, we shall find that the first movement, with its symmetrically planned and broadly designed form, presents the firm and solid basis for the further development of the Sonata's formal and ideal development. The slow movement is intended to soften and to tranquillize the mind, previously excited by the first movement, where passion is the leading characteristic feature. The Menuet or Scherzo is intended to give the mind a striking contrast, and to prepare the mind for the Finale. The scherzo, with its quaint humor, has to reconcile us with the darker and more passionate passages; wit and jest find here an appropriate field; and the composer has a welcome opportunity to show that, besides feeling and passion, he possesses also a keen and penetrating intelligence. The last movement is the aim of the Finale to develop to the highest point the character indicated and initiated by the first movement. Thus we find that the Sonata contains all the necessary material for a regular physiological strengthening of the mind, and that the Sonata, in its essence, means the result of mere chance or accident, but the work is founded and built up on regular logical principles. The Solo-Sonata is like a mirror reflecting the innermost ideas and feelings which move the composer's heart; it is the expression of his innermost feelings, and of our classic composers, are regulated and penetrated by deep study, by the observance of strict rules, which observance has by the discipline of incessant toil become wholly instinctive to the composer, a work will be produced which is intelligible to every one.—E. E. CATHER.

CHOPIN AT HOME.

ALTHOUGH Chopin avoided society, yet when his salou was invaded the kindness of his attention was delightful; without appearing to occupy himself with any one, he succeeded in finding for all that which was most agreeable; neglecting none, he extended to all the most graceful courtesy. The flow of thought, the rapidity of his intellect, the brilliancy of his style, his pure but no insipidity or bitterness ever uttered, no ill-humour was ever provoked. It was not without a struggle, without a repugnance slightly misanthropic, that Chopin could be induced to open his doors and piano, even to those whose friendship, as respectful as painful, gave them a claim to nurse such a request with eagerness. From the first, Chopin was not in a position to remember our first improvised evening with him, in spite of his refusal, when he lived at Chenevise d'Antin.

His apartment, invaded by surprise, was only lighted by some wax candles, grouped round one of Pleyel's pianos, which he particularly liked for their slightly veiled yet silvery sonorance and easy touch, permitting him to elicit tones which one might think proceeded from one of those harmonicas of which romantic Germany has preserved the monopoly, and which were so ingeniously constructed by its ancient masters by the union of crystal and water.

As the corners of the room were left in obscurity, all idea of limit was lost, so that there seemed no boundary save the darkness of space. Some tall piece of furniture, with its white cover, would reveal itself in the dim light; an indistinct form, raising itself for a space, would suggest some one who had craked it. The light, concentrated round the piano and falling on the floor, glided on like a spreading wave until it mingled with the broken flashes from the fire, from which orange-colored plumes rose and fell, like fitful gnomes, attracted there by mystic incantations in their own tongue. A single portrait, placed in a niche, had the constant auditor of the ebb and flow of tones, which sighed, moaned, murmured, broke, and died upon the instrument near which it always hung. By a strange accident, the polished surface of the mirror only reflected so as to double it for our eyes the beautiful oval with silky curls, which so often we had seen in the grave, and the grave itself reproduced for all who are charmed by words of such peculiar eloquence.—*Liszt.*

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HOW TO PROFIT BY THEM.

BY LYDIA RAILY.

WHEN several ways of spending the same dollar present themselves to the mind of the ambitious and impetuous student, a season of unpleasant perplexity is apt to be the result; and the variety of modes by which the musical person can dispose of this same dollar is past finding out. First the lessons, at so much per hour; then the necessary music in tempting editions, which, to a good student, are absolutely essential; also the books, musical histories and biographies, works on instrumentation and acoustics, which have to be purchased outright unless one has access to a good public or college library.

Many students also have the item of board to consider, and, usually, last of all comes the question of concerts. Many conscientious students think of these only as mere pleasure; as expensive luxuries to be enjoyed when the pocketbook is overflowing, but to be denied, like other unnecessary sweets, when the finances are low. The desire for them remains unabated, but stern necessity points to the "must have," and it is evident that anything which contributes merely to the enjoyment of life must be foregone. Does experience prove that in the end this is the most economical way of living? Is the educational value of the concert sufficiently great to rank it in financial consideration with books, expensive editions of music, and even lessons themselves?

The answer depends altogether upon the advancement of the student and the character of the concert. Suppose we define this at once by saying that we mean concerts of symphonic and chamber music, artists' recitals, grand opera, and oratorio. In order to receive the best advantage from these the student must have acquired a certain degree of musical information. He should know something of the characteristics of the writers to whose work he listens; enough of musical form to be able to analyze, broadly at least, each composition, and he should also have sufficient proficiency in his particular line of execution to notice and appreciate the technical manner in which voices or instruments are handled. After this degree of advancement is reached, every concert intelligently and conscientiously attended becomes a lesson of incomparable value. There are two ways of listening. One is to listen with the ear alone, and this is a very easy thing to do; just to lean back in a comfortable seat while the concord of sweet sounds floats one up to the stars and bears one dreaming away upon unknown seas, from which there is a sudden awakening to find the lights going out and the world rolled back again to the humdrum city of reality. Nothing can be more delightfully and temptingly lazy. However, under some circumstances, even this is to be recommended. If a piece is so thoroughly familiar that no special effort of the mind is necessary to follow it, we can best gauge the ability of the player, singer, or conductor by giving ourselves up entirely to the influence of his emotional conception.

Another way is to listen with both ear and brain. This is not easy; at first it is even difficult. The effort required to keep the mind working for a prolonged time at the necessary high rate of speed, and over such exciting subjects, is sometimes heroic and always wearisome. But this is the best and the only satisfactory way for a musicianly student.

It will be much easier if the programme can be obtained and analyzed beforehand; going over each number carefully and appreciating something of its proportion and construction; looking up its history and that of the composer. The mind should be put in as intelligent and receptive a position as possible. That is, if a piece is historical, as, for instance, the Egmont Overture of Beethoven, prepare for it as for a great historical painting by reading up that particular period of history to which it refers. If distinctly national in character, like the Norwegian music of Grieg or the Rhapsodies of Liszt, read up for the former something on the people of Scandinavia, or, better still, a translation of one of the many books by Norse novelists. For the latter read everything that can be gotten about the Hungarian Gypsies.

To comprehend an opera of Wagner, one needs to be a poet with a liberal education. But I suppose in these days a poet could scarcely be liberally educated until he had comprehended a Wagner opera.

The educational value of the "Meistersingers" could only be represented by a course in music, instrumentation, history, literature, and most remarkable lessons in human nature and progress.

Every orchestral concert should be a lesson in instrumentation. A piano or vocal student, no matter how much engrossed in his specialty, should be mortified not to know the name, register, tone color, and use of the different orchestral instruments. This is practical knowledge that cannot be gained from books. No amount of words can describe the difference between the sound of a flute and that of an oboe; it must be heard to be recognized, and once heard is unmistakable forever. One good way to learn the different instruments by ear is to carry an orchestral score to the concert and identify by that any tone color that is unfamiliar.

Beethoven's symphonies, apart from their inspiration, are especially useful, being easy to follow, and are published in very cheap editions suitable for this purpose. Every symphonic concert should also be a lesson in the highest type of musical form. It is strange, but a thing I have found to be true, that many students who can analyze a sonata by the eye with moderate ease are puzzled to name the divisions correctly by the ear alone. When these divisions are extended into symphonic form, the wealth of color combined with orchestral embellishments makes this task of analyzing still more difficult, and therefore especially valuable as practice.

The symphonies need to be heard to be appreciated. No amount of study of the score, no piano or organ condition, can give the average student any adequate conception of the beauty and dignity of these large compositions. Orchestral music must be studied on orchestra.

The same might be said of oratorio. The hearing of a few arias, with a theoretical knowledge of the choruses, can never give the student any conception of what the great oratorical means. The sublime grandeur of the composition clothed in vast harmonies needs for its adequate expression the massive chorons of many voices, the support of orchestra, and the interpretation of an inspired conductor. An oratorio or symphony, given as it should be, with every man and woman a true artist, becomes not only a lesson but an experience.

Many an excellent teacher is not an excellent player. The reason is evident. It is not because he has not the knowledge nor talent, but because after the many lessons are over the whole mental and physical man is worn out and needs other relaxation than he could gain from private practice.

Perhaps it should not be so, but we cannot alter the fact. This is where the value of the Artists' Recital presents itself. It is absolutely necessary for each one of us to hear something better than ourselves occasionally, or the imagination will flag, and there is no danger in this matter of fact world that many of us will be troubled with a too vivid imagination. What are some of the advantages of the Artists' Recital?

1. The concise presentation as a whole of difficult and complex compositions which might not have thus broadening his knowledge of the great musical compositions.

2. The perfect interpretation of easy and familiar pieces, thus raising the ideal.

3. An opportunity for the way in which an artist handles technical difficulties.

4. Learning how to present extraordinary thoughts to ordinary people.

5. The inspiration of coming into contact with great personalities, namely, the composer and the artist. This is worth sacrificing for, and will yield a rich harvest, in the end, of musical and mental development.

During one period of my student life I attended ninety-eight concerts within seven months. This was an excess, but I felt at the time and still feel that their value was far above the price of many lessons.

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LETTERS TO TEACHERS.

BY W. S. B. MATTHEWS.

"In using the metronome for exercises and scales, would you use it continuously? Or, having obtained the proper time in your mind, stop it, and count the different grades, referring to it occasionally to see that you keep to the time desirable.

"2. In Mason's first finger exercise he gives eighty-four beats to a half note, and in the second ninety-six to a quarter. I cannot understand why, I have noticed Heller's studies and wondered what it could possibly mean.

"3. For certain reasons Dr. Mason begins the practice of the scales with five flats. I think the finger practice in that scale very good and admirable for advanced pupils, but do you think it advisable to start a beginner in scales at that particular one, before you have taught them how and why each sharp and flat should be added?

"With some of my pupils I do not use a book at all, but teach them to form each scale from C, and I find they become more interested and remember them better than the pupils taught from the book. Am I wrong in doing so?"

A. M. C.

1. The metronome is used for two different purposes: First, in order to designate the proper tempo. This you get by starting the metronome and listening to it and counting with it a few measures, playing the passage of music to which it applies mentally, if the finger work of it is still beyond you. For this use you stop the metronome as soon as you have got the idea of the proper rate of movement.

It is also used in order to insure strict measure. Many pupils vary the movement whenever the measure note changes; i. e., when the motion is principally represented by quarter notes they may observe it correctly; but when it doubles into eighth notes they do not exactly double the speed, and when it doubles again into sixteenths, they play still slower. Practising with the metronome is designed to correct this fault, first by pointing it out to the pupil, second by furnishing him a model of a perfectly unsympathetic movement, going on relentlessly, with the precision of mathematics. Of course, good playing, even that of an orchestra under a good conductor, never goes on in this way for any length of time, but varies slightly with the expression. I have noticed that even Theodore Thomas, who is commonly regarded as one of the least emotional of conductors, varies the movement not a little in all works which greatly interest him. Now the proper use of the metronome in this latter sense would be to require the pupil to practise with it for perhaps half the time, until the exact doubling of tempo is secured; then disperse with it. The fault of playing slower in sixteenths than in eighths or quarters is an unmusical fault. In all allegros the movement is more likely to be faster than slower when the motion doubles or quadruples. That is, when the motion becomes quarter pulse, not only is the original beat kept up without the slightest slowing, but even a trifle accelerated, because this subdivision of the rhythm indicates greater animation and bravura, which is better expressed by playing still a little faster. In slow movements, on the contrary, if there is any difference the quarter pulse motions occurring in the melody are played very full and earnestly, and generally with a little enlarging of the measure—i. e., the four sixteenths in slow movement if occurring in the melody ought generally to take rather more time than a quarter in the same phrase. This is because the subdivision of the unit in a slow melody means amplitude of detail and greater earnestness, and the voice takes more time to do it properly. In other words, subdivision of pulse in fast movements indicates brilliancy and bravura, which is best indicated by playing somewhat faster along with the necessary bounding vitality. Subdivision of pulse in slow movement generally means greater earnestness, which is expressed by the opposite, a lingering upon the details—a very trifling lingering, but significant.

2. The object of the change of tempo is plain enough both in Mason and Heller. They wished to have it a little faster than before, or a great deal faster. Dr. Mason's metronome marks, I believe, were put on the two-finger exercises before he had decided to make a

feature of his system of "graded rhythms," by means of which he secures such admirable advantages in respect to gain of speed. I should say that the clinging touch exercise, No. 1, should be played in half notes, counting quarters at the rate of about 84; then the "arm" and "hand and finger" elastic touches, No. 2, in half notes, counting the same as before; then the *moderato* as written, but at the same rate, 84; then the straight eighth notes, No. 6, at the same rate; then No. 8, in sixteenths, at the same rate. This I think gives better results in ordinary practice. My reason for preferring the elastic touches in half notes, two counts to each, is the desire of repose, which the pupil giving them only one count often misses.

3. Dr. Mason begins his scales with D flat because it is the easiest scale from a keyboard standpoint, and therefore better suited to a beginner. In all the other scales, except those with five chromatic signs or more, the fingering requires constant attention; in this one the places for the thumb are arranged by the disposition of the black keys into groups of twos and threes.

If the scales are taught theoretically and by example upon the keyboard, there is no reason for beginning always at C. I generally take a diagram of the scale, the numeral names arranged in a row, at the head of a piece of paper, with the place of the half steps marked by a slur—to assist the memory. Thus I, II, III, IV, V, VI, VII, VIII. Then I teach the distance of "step" and "half-step" on the keyboard, and start off with E, the pupil naming the distance to be made from one tone to the next, according to the scale pattern, and specifying the name of the tone fulfilling these conditions. Next I take F sharp, then A, or any other, not in its regular order. Then a few flat positions. Then I require the pupil to write out all the scales in a certain order that I give (the order of signatures). If it is a child, I make her do this upon the keyboard until she can do it easily. When this is once covered, the scale of D flat is as natural to them as any other.

Dr. Mason is quite right, and always has good reasons for his methods of procedure.

A WORD ON ENCORES.

THERE is just as much tact required in knowing "how" as in knowing "when" encores should be given. Very often an encore is quite as much for the song as for the singer, but where there is the singer you can persuade of it. A young artist of pleasing personality comes out and sings acceptably—no more—some pretty, fetching ballad with a gay refrain, and the audience would like a little more of the same thing, or at least something in the same spirit. What they frequently get is something diametrically opposite. The artist won't make up his or her mind that anything other than their beauty of tone or perfection in method can be the subject of admiration, and proceeds at once to give a sample of what they can do in another direction. Instead of holding in its mood of buoyancy and swing they abruptly swamp it in melancholy, merging into some romantic and plaintive solo, which, however beautiful and appreciable at another time, does far too much violence to current sentiment to prove anything but a damper and failure. For this is a translation in feeling which even the musician in an average audience cannot figure when it comes in the form of encore. Whatever we may do in giving our own feelings a wrench so as to follow the varying spirit of a printed program, we don't care to have them wrenched for us by somebody else without any announcement. After the deeper chords of feeling have been touched, a popular house may accept sympathetically a transition from "grave to gay," but when it comes to "lively to severe" there is a shock and a jar and an ultimate depression.

If artists would only take to heart a few suggestions on the encore question they would run fewer risks of failure to themselves, and would serve to bring about a positive millennium of confident content to the concert-going world. First, not to give an encore unless unmistakably borne in upon them that the house will not to make up our own program these suggestions are proved by experience to be in place. And if only they could bear some fruit we might look forward to briefer but correspondingly more enjoyable evenings of music than heretofore in the season 1898-1899.—Indicator.

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33. " " " " " "	" 3
34. " " " " " "	" 4
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38. " " " " " "	" 2
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THE CHOPIN NOCTURNES.

BY EMIL LIEBLING.

The Chopin Nocturnes have long taken an enviable rank among the compositions of this specific master of the piano and its peculiar possibilities; amateurs and professionals alike cultivate them with affectionate zeal, and hardly a recital programme appears without including one of the eighteen nocturnes.

The Nocturnes owe their popularity to a variety of causes—they are short and concise, of moderate difficulty, and usually introduce lyric themes of great beauty, which impress themselves easily upon the memory of the listener.

The Nocturnes cover a wide range of emotion, and some analysis of their meaning may be useful to the student. The one, Op. 9, No. 1, commences with a plaintive phrase, which is soon repeated in cadenza form, irregular groups of notes being introduced in the right hand against a steadily moving bass. The correct execution of such periods presents one of the chief difficulties in the proper interpretation of Chopin's works. While it is not desirable to divide these groups, yet facilitates matters to recognize certain notes as of especial importance, and practice accordingly. Pupils who labor under rhythmical infirmities will hardly ever wholly accomplish a smooth rendering of such embellishments. As a general thing, it may be laid down as a rule that all cadenzas should be executed without haste; if played too fast, they will prove totally ineffective. Playing too fast is like talking too fast; nobody understands you; thus, where a very large number of notes are crowded in against one or two bass notes in the *Leighs* of Chopin's *F Major Nocturne*, a *ritardando* is in perfect order. The middle part of the Nocturne, Op. 9, No. 1, introduces interesting enharmonic changes which have caused the master's contemporaries to shudder, and the ending foreshadows the intense passion and painful ecstasy of many later works. The third number of the same set is occasionally played; it possesses very little of the special attributes which we usually connect with the Nocturne form.

The second set numbers Opus 15, and contains three Nocturnes. The first in *F Major* reminds in the simplicity of the first theme, the sudden and robustness of the second part, of the Second Ballade in the same key. It is not written for the great crowd, and hardly ever played in public. Quite different is the case with Op. 15, No. 2, in *F-sharp Major*. This is a lyric poem of the highest beauty, and demands profound study of the possibilities and requirements which go for more than mere digital skill. The middle part in the hands of inexperienced players is sure to be a failure; it equals the difficulty of the canon in the right hand of the *G-sharp Minor Variation* from Schumann's *Etudes Symphoniques* against the best accompaniment.

I have myself wholly to blame if I do not coincide with Chopin's eminent biographer, Niecks, who considers the Nocturne, Op. 15, No. 3, the finest of that set; in fact, I consider it one of the instances where Homer meets the modern, matched *religioso*, conveys little of the intended meaning. I do not remember ever having heard it in public. With some exceptions, the second theme in the Nocturnes are not on a level with the spontaneity which characterizes the opening phrases.

The set, Op. 27, contains two Nocturnes, of which the first is rather diffuse; it introduces in the bass those widely-spread chords which we meet later on in the cantabile part of the Funeral March from the Sonata, Op. 85. It is in the second, however, that the music lover finds the rarest of the rarest of all essential qualities of a love-poem. I do not hesitate to pronounce it the most beautiful of the Nocturnes in its clear conception, broad melody, graceful treatment, finely-developed contrasts, and general effectiveness.

Of the two Nocturnes, Op. 23, the first, is far preferable to the second, being so much more unaffected; the second presents somewhat of a relapse into Field's style.

In the following collection, Op. 27, we once more find two beautiful examples of the master's art. The first introduces the theme fraught with sadness, at each recurrence the melody fringed with different grace notes and embellishments. These should be placed as written, and anticipating the following notes, thus taking the time from the preceding value. I strongly advise students to play the melody first without any embellishments in strict time, and then add the grace notes; most modern editions insist upon a simultaneous rendering of the grace notes with the bass. I use this only as an exception. Schumann, in order to make his meaning perfectly clear, often wrote the grace notes into the preceding measure, so as to make his intention perfectly clear, as in the first part of the Humoresque, Op. 20. Frequent slight changes of tempo should be introduced in the first part. The second may well have been designated a *religioso*; a choral-like succession of chords based upon the simplest harmonic progression, and a beautiful contrast to the first part, which is reproduced in its entirety, but this time ends in the major key *a la Bach*.

The following Nocturne, in *G Major*, Op. 27, No. 2, presents exceptional technical difficulties in its first Barcarolle-like movement which demands a finished technique in double thirds and sixths. It leads into a simple, yet singularly impressive, melody in *C major*, which, once heard, will forever haunt the memory. The Barcarolle is then resumed, and the second theme repeated in the more sombre key of *E*; with keen intuitive instinct, reminiscences of both parts are once more introduced at the end. When properly played and correctly interpreted, this Nocturne always produces a profound impression, and almost rivals the one, Op. 27, No. 2.

The pianist who can successfully solve the problems presented in the next work, Op. 48, No. 1, may truthfully lay claim to the much-abused title of a "Chopin-player." The first grand sympathetic theme in its unrest and syncope demands the broadest style of tone production; the second movement introduces once more one of those sombre religious numbers of great richness, in which the soul of the composer seems to have been afforded momentary relief; grand octave passages work up to a triumphant climax, and then suddenly all this exaltation vanishes, and we are once more brought face to face with sad and pathetic melody. The second number of this set, as well as of the following Op. 55, has never impressed me as important enough to warrant serious attention.

In the Nocturne, Op. 55, No. 1, however, Chopin once more appears to full advantage. Nothing can exceed the pathetic character of the march-like first Andante; the turbulent *Piu Mosso* offers a suitable contrast, and leads back through a series of rather strained modulations into the first theme; a beautiful Coda follows, consisting of dainty runs, and the Nocturne ends in the major key after maintaining the character of *F Minor* persistently throughout the entire work.

The remaining two Nocturnes, Op. 62, belong to a period when quiet reflection had begun to take the place of exuberant productivity. They lack spontaneity and seem laborious and unattractive.

It may be of additional interest if I mention that the Field Nocturnes, though somewhat a snivel of sweetness, are yet well worthy studying. No. 4 in *A Major* is an important work. A number of elegant Salon compositions under the same heading have also been contributed to the musical literature by Lechetsky (in *A Major*), Brassin (Op. 17), Doeherl (D flat), Karganoff (Op. 3 and 18), A. Rubinstein (G Major), and Tschakowsky (F Major). Few young composers escape writing a Nocturne; none have ever been known to miss composing a Gavotte.

Schumann's three *Nachtstuecke* (Nocturnes), Op. 23, and Liszt's four Nocturnes, published under the title "Liebestraum," belong to an entirely different category of music, both as regards form and their musical content.

I sincerely hope that the preceding lines will have the effect of stimulating students to independent and analytical thought, thus aiding their individual efforts.—*Musical World*.

NATURAL USE OF THE FINGERS.

BY ALBERT ROSS PARSONS.

The art of standing and walking upon the keys having been mastered, the art of running and leaping follows. To this end, velocity exercises are requisite. Here the finger motions less resemble walking and running steps, and consist chiefly of extensions and contractions of finger. The extensions are performed by the extensor muscles with a relaxed hand, while the contractions are performed by the flexor muscles with a tightening of the hand, like the tightening of the muscles of the jaw—not in "lock-jaw," but, instead, in energetic mastication. One cannot thread a needle, much less play the pianoforte, with relaxed muscles.

For the lasting encouragement of readers who may have suffered the torture of any such public experience, let me say, positively, that if one but acquires in playing the pianoforte the natural use of the fingers, as in using a pen or opening a door, nervousness can no more paralyze the fingers in playing a well learned piece of pianoforte music than it can prevent the writing of one's name or the opening of a door. The nervous temperament is the musical temperament; nervous excitement is musical fire. A natural use of the fingers sends the pianist's hand so securely in the saddle that it is not shaken off by excitement.

No chord of music ever touched any evil passion. He had heard of, but never listened to, any music that could, with propriety, be called voluptuous. Words wedded to music often are, but melody—never. All sweet sounds heard the soul up, but the worst of all, the most feeling and sensitive music is the noblest minister to religion. I would have music well taught in every family, as I would establish the family altar.—*Rev. Dr. Dewey*.

ON THE MOONLIGHT SONATA.

BY ADOLPH KULLAK.

From "The Aesthetics of the Pianoforte."

(1) *Cherry* dwells upon the first movement, and calls it a night-piece, wherein are heard the utterances of a spirit-voice.

(2) *Ullrich* finds in the adagio the moving picture of a love that knows no realization, and feeds upon itself like a flame lacking fuel. As the melody sounds more brokenly, the moon discovers her pale, corpse-like face, and veils herself again in a moment behind the gloomy cloud-rack hastening past. One seems to view an immense grave on a wild, barren plain. Melancholy rises from the grave, the responses of a complaining shade, bemoaning its impotence. In the presto, Beethoven has given vent to his fury and despair, cursing destiny, that crushes the human race under the load of its curse—and then weeps again like a child begging its mother's forgiveness.

(3) *List* styled the allegretto of this sonata a flower between two alysms (a comparison which Ullrich'schiff finds napp).

(4) *Marx* terms the adagio the soft song of renouncing love. It is the farewell to all hope of the thirsting soul, when speech fails, when the fearful sigh from the fruitful breast can hardly breathe its lay, when the pulse of rhythm, scarce awakened, falters and delays like the last lingering gaze of a sad parting. The life, too, glides downward with ghostly calm into depths, wherein no balm is found for these pains. And in such quietude, tranquility, untroubled by all disturbing storms of passion, this mournful song flows on it.

Renouncement is followed by the parting in the second movement: "O think of me, I think of thee! Farewell, farewell forever! And now life must be lived through—the life of a storm alone, and all stripes and thunder-bolts of Fate shall not bow the noble head of the devoted one."

(5) *Louis Köhler* finds, in a churchyard beneath weeping willow, the pale moonlight on funeral urns, a picture in keeping with the mood of the adagio. The allegretto in *Da* leads into a mood smiling through tears, which transforms the earlier agony of grief into tender consolation. "In the presto agitato, accents of fear and terror, and delicious rapture in the play of our fettered feelings, and the storm of sublime resignation teeming with lofty, soulful dignity; until, after the fearful career of passion, it falls in deathly lassitude, to break off in a last violent effort of strength."

(6) *Ellerlein* regards unspeakable pain, cutting agony of soul, as the keynote of the sonata. In the adagio the inner suffering appears restrained, repressed; measured sighs escape the tormented heart, but combined, as yet, with a feeling of resignation to the inevitable. The coloring of the whole is magical—a twilight, a night zephyr. In the allegretto we fall as from heaven into an easy, careless, smiling world, and this movement does not agree with the fundamental mood of the others (?). In the last movement the pain-racked soul upsurges in agonized passion. The repressed feelings find vent; a whirlwind of emotion rages in the heart. As out of the smoldering depths of a volcano the great smoke demons rise from the crater of the heart with convulsive contortions. The soul struggles fiercely with powers of darkness. But she does not succumb—disenchanting humor glances out in a few passages. The composer's spirit has given free way to his tears, and thus thrown off the spell of the first movement.

(7) In the eleventh annual volume of the *Neue Berliner Musikzeitung* there is an article, by F. F. Weber on this sonata. We quote: Beethoven, in this sonata, represents dream-scenes which take place amid external, visible Nature. We are in the garden at night amid luxuriant vegetation, and did there then approach us, step by step, the natural essences which fill the cells well high to bursting, and in which the vegetable world surrounds us with its living embrace, so that our senses are almost unable to stand in the noiseless yet unremittant activity of the busy vegetable life round about us, that shows in the least leaflet the full intensity of its power; and should the spirits of this process of Nature continually obtrude themselves upon us, neither withheld nor to be driven away by any means whatsoever, only occasionally betraying their sublime spirituality by a shy starting back at some sound—no actual sound, but a dream-sound imagined in the shell of our own ear—were we to experience this, we should then stand as Beethoven fancied himself standing when writing the last movement of his sonata in *C* minor.

(8) In the fourth annual volume of the Berlin music-journal, *Echo* No. 43, is an article by Peter Cornelius, on the *C*-minor sonata, in which he compares the first movement with a majestic Gothic cathedral, whose inviting chimneys guide believing believers on the path through the wilderness to its sacred inclosure. All pain flows upward therein in pious prayer, and is resolved in the harmony of a blessed spirit-world. In the second movement earthly love holds sway, and would fain

drawn those sacred chimneys with the tones of her harp. To this love is issued the mandate, rather to turn toward you holy refuge, whence she has enticed the dejected throng with irresistible light. The third movement the dim forest is again sought out. Evil spirits have closed the doors, the holy chimneys are mute—yet their echo still sounds; belief is dead in the heart—disconsolate wandering. But the heart is haughty and bold—onward! it must now soar aloft to the sacred pile, that shines upward before the tearless eye.

The author has not spared himself the trouble of collecting these eight examples of the interpretation of one and the same work. Should the realist ask: "Is it, then, really true, that even one of the pictures described here lies hidden in the tones?" Where is the churchyard, the pale moon, the Gothic cathedral, or night-time Nature? the reply would be that no proof can really be given of the one or the other, and that the conception by Weber (No. 7) exhibits many incongruities. Such poetical interpretation derives support solely from the symbolic significance, which forms the subject of other objective combinations as well—from the meaning of gestures, the play of the features, bodily movements; from the intention of landscape notes in painting and poetry; from the peculiar bent of the human soul to reveal its most secret, true ideal, not in the cool, clear daylight, but in the picture, the allegory—in that which suggests its own life through similar combination and formation in the objective sphere.

Any poetical interpretation is lame, even that of an Ullrich'schiff or a Marx; the fine phrases of such oratorical artists make far too many concessions to their own enjoyment, to do the work and its meaning even approximately justice.

But it is not, the concern of the pianoforte player to waste one of the highest of his songs as a poetical exercise before practicing the same; in view of the boundless abundance of affinities between tone and life, he should only begin with the idea that every noble composition of lyric expression is of such wonderful, innately profound depth, that the soul can translate the most intense emotion of its life through it alone. Would he undertake an interpretation, let him bear in mind that each is but one example of that, which dwells within the tones in far fuller abundance. Beethoven's *C*-minor sonata is neither the picture of a churchyard, nor of a temple, nor of renouncing love, nor of an inner struggle; it is more than this—it is the picture of the primal source of the emotions, which are experienced in these several situations. And thus it is with every mood that finds expression in tones. The musical meaning is a degree less developed than that which the poetical artist can expound from work before him; he constructs with the tone-material—from this wilderness, this chaos of a still unfinished, unseparated world, a single scene, but loses, in so doing, the abundant material which refuses to be thus wrought up, and which bears a wealth of meaning.

The player must and ought to imagine living affinities. The composition is, withal, a poem—its moods may best be suggested by poetical comparisons—well for the virtuoso, who has ever-present consciousness of musical ideas in allegorical phrases—but he should never forget, that the utterance can be only a suggestion, and that the real meaning is a far broader one.

THE PEDALS OF THE PIANO.*

BY HANS SCHMITT.

Players possessing the highest degree of execution can use the pedal momentarily in rapid playing with any tone-finger, in order to attain more brilliancy in major keys and more passion in minor keys.

Such players can even retain the pedal in playing rapid tone-figures as long as the strength of finger is sufficient to make a steady crescendo, and even in the overpowers the one preceding, but this is only allowable in moments of the greatest excitement, and even then must not be carried too far.

In large rooms more can generally be ventured upon than in small rooms, taking it for granted that the principal tones are struck with sufficient force.

The construction of the instrument has also an influence upon the use of the pedal.

The pedal is not allowable in the following cases:—

1. With tones which are to have a staccato effect.
2. Likewise after slurred notes.
3. To prolong the duration of notes separated by rests which are intended to receive their full value.
4. With the slow notes of a melody when they belong to the same chord.
5. With slow scales and ornaments—also, in rapid scales if the player's fingers be lacking in strength.
6. In quick tempo in descending passages.
7. When the finest possible piano is required.
8. In slow practice, especially in such passages where the pedal is only allowable in quick tempo.

* From the exhaustive work on "The Pedals of the Piano," by Hans Schmitt, Theodore Presser, Philadelphia.

The pedal is of almost no effect in passages confined to the highest tones of the piano.

The pedal must be used anew with every change of harmony, save that the highest tones alone, it can be retained during changing harmonies if a music box effect be desired.

The pedal must be taken after the tone in the following cases:—

1. With every low tone which is joined by the fingers to one proceeding in order to avoid dissonance.

2. In joining tones which the fingers are obliged to play staccato.

It is not allowable with an extended chord which is to be sustained and cannot be held by the fingers.

The pedal must only be partially released in the following cases:—

1. With pedal points which the hand cannot sustain.

2. When it is desired to renew the tone.

3. When the tone is to be vibrated.

The foot must still the pedal when a pedal point occurs in connection with rapid scales or ornaments; or when it is desired to use the pedal with tones not harmonically related.

The partial release and the trilling of the pedal are allowable in those cases where the tones are to be completely silenced, nor, generally speaking, with changes of harmony in the middle and bass tones.

The foregoing rules are particularly recommended to those preparing to teach. Such will do well to memorize them, each one in connection with its particular illustration, so that in teaching they may have both the rule and its reason at hand, instead of an empirical direction to the pupil to do so and so merely because the teacher will it.

Many teachers are of the opinion that the use of the pedal should not be allowed to young pupils, and since in any case its study is difficult, they generally postpone it indefinitely.

It seems, however, hardly reasonable to limit it to any definite age; a child who is intelligent enough to play well, will also be intelligent enough to know how the pedal should be used. A certain tact should be observed by the teacher; no rule should be given but the one appropriate to the passage in question, and as different cases arise different rules can be applied until the child gradually masters the varying uses of the pedal.

Very young children have the disadvantage of not being able to reach the pedal with ease; in the effort they make to place the foot upon it the body is thrown out of position, so that a correct manner of playing is impossible. To obviate this difficulty the author has devised a pedal stool. This consists of an ordinary stool with two holes in the upper board, the space between them corresponding to the distance between the two pedals; through these holes two pegs are passed, which rest upon the pedals. For greater convenience the pegs are capped, in order to prevent the broader surface of the foot from being prevented all unnecessary they pass through similar apertures in a second board below. In these boards notches are made corresponding to the pedal wires, so that they can be brought close to the lyre. A practical experience has proved that by means of this simple contrivance the use of the pedal is rendered practicable to even very young pupils.

Without accurate signs for its use the study of the pedal is at first inevitably tedious to all pupils, both young and old. It may not, however, be denied that it can be taught even under such a disadvantage, as experience has shown, but it certainly demands a more than ordinary talent to use all the refinements of which examples have been given. This is by no means tantamount to agreeing with those who say: "He who has talent uses the pedal well; he who has none does not use it well." Talent is not sufficient in gaining a complete knowledge of all possible pedal effects. Even the most gifted cannot of himself exhaust all the possibilities of his art; genius itself develops more rapidly when it assumes the experience of others as its birthright, and the teacher, instead of saying: "He who has talent uses the pedal can certainly be taught, and that this work may largely contribute to this end is the earnest hope of the author. The pupil should possess not only talent but zeal and industry as well; talent is not the only factor which leads to the goal, but the earnestness, instead of saying: "He who has talent uses the pedal well," let us say, "He who uses the pedal well has talent."

—If the teachers who are constantly struggling to keep soul and body together would only gather the few pupils they have and organize a weekly class, at which pupils and teachers would take part, the whole world would be brighter. Then there are harmony classes, pupils' concerts, history lectures, recitals, which, if the teacher would only undertake and confine to his own pupils, he would soon have plenty to do and be happier and a more useful man to society.

PUBLISHER'S NOTES.

Of the making of books there is no end. This is particularly true of piano instruction books. A change of text-book acts to an advantage for the teacher's work. It shows progress, and every new book contains new points for the teacher as well as pupil. Besides, change of books is more interesting to the teacher. The monotony is broken by this fresh material. The latest book we have issued is by A. Rommel, a member of the American College of Musicians, and one who has had an extensive experience in teaching beginners. The work is entitled, "A System for Beginners on the Pianoforte." The retail price is only \$1.00. We will send it for inspection to any one desiring to examine it.

* * * *

The teachers should remember that THE ETUDE is published for benefit of their pupils as much as for any one. The only way that we can bring it to the notice of the pupils is through the teacher. Every teacher who is at all concerned about the welfare of those under their charge will recognize the benefit of THE ETUDE as an educator. The great trouble with most all pupils is lack of earnestness of purpose, zeal in work at hand, and determination to accomplish something. THE ETUDE will do more to fire a pupil with ambition and keep alive the interest than anything the teacher can do. We give liberal discount to clubs. For every four subscriptions at full price we give one free. Send for our Premium List. We will send a bundle of samples free to any teacher who will canvass his or her pupils and friends. Try it.

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* * * *

We have no less than eighty-five packages of music returned to us, for which we cannot give credit. This is all owing to neglect of sender to place name on the package. We have frequently called attention to the importance of this matter. If any of our patrons find the statement incorrect at end of month, it may be owing to this return music not being credited. The only thing to be done now to adjust the account is for the party to send us the names of a few of the pieces returned. If a book happened to be in package that will serve as a clue to identity.

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* * * *

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* * * *

BEFORE the next issue of THE ETUDE is printed our third annual "Special Holiday Offer" of gift books, etc., will have been sent to our patrons. We have been much gratified in the past with the appreciation shown by our readers for this offer. Our object is to help them in the selection of valuable "Holiday Gifts" by issuing a select List of Musical Literature, etc., and making the prices considerably lower than they usually sell for. The new list for 1893 will have many new and valuable additions to it, and we feel sure that all will find something they will want. Send for a copy of the List to examine.

* * * *

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Have examined the work entitled "Pedals of the Pianoforte," by Hans Schmitt. Would that it might be in the hands of every music student in the land! Would also recommend its thoughtful perusal by all teachers of beginners. J. E. P., Milwaukee, Wis.

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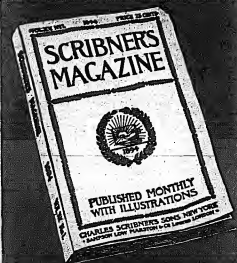
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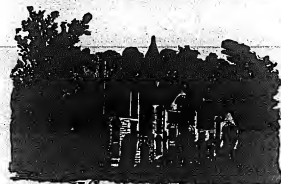
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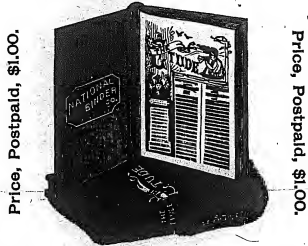
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